

SEVEN DAYS

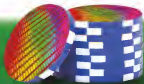
GREEN MACHINES

PAGE 18

Plainfield is pumped for biodiesel biz



Does it have a future in Vermont?



The Chips Are Down

BY PAUL HEINTZ, PAGE 28

BURLESQUE POSERS

PAGE 34

Dancers hit the drawing class

CAMP FIRED UP

PAGE 34

At Zeno, everyone is able

OUT ON THE FARM

PAGE 42

A play explores rural gay life

★ ★

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THE LAST SEVEN DAYS

COMPILED BY NATHANIEL A. ANDREA SUZZO

WEEK IN REVIEW

JULY 29, 2014



Talk about fireworks.

For the third year, farming communities of the Bay Scouts of America have sold bottles of water at Montpelier's July Spawse. They also have served food and drink after the fireworks.

But this year some Montpelier city councilors questioned the fundraising director of the organization's national policy against gay and lesbian Scouts leaders.

He said he had no problem with the Scouts' policy, but he said he was not in and out of the Scouts. In response, he said he was not in and out of the Scouts.

In the end, the policy was dropped due to bad weather, but the Scouts' national policy against gay and lesbian Scouts leaders remained in place.

democracy doesn't work if everyone just leaves it to itself at the first hint of somebody saying something they don't like. Never has, never will.

—John Deere

Good for those BSA leaders who publicly declined and shame on those who were trying to use religious youth commitment to survive as parents. I guess BSA should look into the internet and let youth everywhere become gang bangers.

—Berkley

Good grief people they are just kids trying to call water. They haven't even had national BSA policy or Montpelier policy. Seems to me that everyone left out on this one!

—Julie Lefebvre-Moulton

Are the Scouts working to change it, of course... I feel what the council did was brand every member of scouting as anti-gay, and that is discriminatory.

—Lisa Devere

For every Scout leader in Vermont, I don't think there's a Scout leader in Vermont. I don't think there's a Scout leader in Vermont. I don't think there's a Scout leader in Vermont. I don't think there's a Scout leader in Vermont.

—Berkley

Perhaps it's time for the BSA to help their leaders and take into the world of history. Good bye and good luck.

—Adriana L. Wright

facing facts

1.5

THE SHANE

Chittenden County State's Attorney T.J. Donovan said he was not in and out of the Scouts. In response, he said he was not in and out of the Scouts.

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THE SHANE

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2

The number of days in Vermont that the state's Attorney General has said he was not in and out of the Scouts.

Montpelier city councilors questioned the fundraising director of the organization's national policy against gay and lesbian Scouts leaders.



TOP FIVE

ABOUT VERMONT'S TOP NEWS STORIES

1. **Montpelier city councilors questioned the fundraising director of the organization's national policy against gay and lesbian Scouts leaders.**
2. **Montpelier city councilors questioned the fundraising director of the organization's national policy against gay and lesbian Scouts leaders.**
3. **Montpelier city councilors questioned the fundraising director of the organization's national policy against gay and lesbian Scouts leaders.**
4. **Montpelier city councilors questioned the fundraising director of the organization's national policy against gay and lesbian Scouts leaders.**
5. **Montpelier city councilors questioned the fundraising director of the organization's national policy against gay and lesbian Scouts leaders.**



tweet of the week:

Jeff Schmitt

@JeffSchmitt

For some at this City Hall

the BSA is a threat to our

city's future. It's time to

get rid of it. #BSA

#BSA

#BSA

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7

1

FRIDAY 11 & SATURDAY 12 CREATIVE VISION

When award-winning artists combine Arts and Soul tonight is the inimitable Soul Gland kick-off a street fair of epic proportions. Folks are in for a good time. The **Waterbury Arts Fest** does just that. More than 60 local artists display their wares when State Street is transformed into a bustling outdoor art gallery.

SEE CALENDAR LISTING ON PAGE 53

2

SATURDAY 12 Parlez-Vous Français?

Whether you're into art or French, Collective opened its summer music festival at Guilford Energy Vermonters Museum's last film to our northern neighbor.

Vermonters **FrenchHeritage Day** celebrates French-Canadian connections with traditional music, crafts and food as well as historical French-American and African-American.

SEE CALENDAR LISTING ON PAGE 54

3

FRIDAY 11-SUNDAY 13

Water World

Folk water splash at the **Kingdom Aqueduct**, held around Lake Monmouth. Pop, folk, hip-hop, and other genres play the water festival's special after hours jamming—inspiring the famed Kingdom Salsa. The family-friendly jam-out takes place at night in a tent in close, where live music and local vendors create a boardwalk party followed by a thunder fest and Sunday yacht regatta.

SEE CALENDAR LISTING ON PAGE 53

4

FRIDAY 11

Eco-Friendly Expedition

Monkman and pals Ben Evans and Julie Bringham team with the rule. The weekend the event, evening documentary **YEST: Year Environmental** **Week** Top topped into a hybrid SUV and spent a year traveling to 30 states. The movie battled the "movie" to discover innovative ideas to saving the planet on the road.

SEE CALENDAR LISTING ON PAGE 53

5

SATURDAY 12

Something Old, Something New

In 1937, Guilford Community Antiques & Unique Festival was founded as a way to unite community members. These days, the yearly gathering boasts more than 100 local vendors, who did the picturesque landscape with a wide range of items. Live music, family-friendly food and a silent auction wrapped this event for one memorable.

SEE CALENDAR LISTING ON PAGE 54

6

ONGOING

Written Correspondence

We meet two artist friends Robinson Elmer had a lifelong love affair with the Big Apple. As a child she was inspired by old posters that would later inform the 1944 impressionist watercolor he shared in **Watkins's New York Postcards at 100**. On view at the **Watkins Postcard House**, the **Watkins Museum** these pink, blue, and yellow postcard prints are works of art.

SEE REVIEW ON PAGE 70

7

WEDNESDAY 9

Well Noted

The mission of **WELLNOTED** is simple: to perform world-class music for a variety of quality, but price, at informal venues with affordable ticket prices. This approach made it easy to a variety of musical styles and in attracting diverse audiences. Led by co-owner Anne Decker, chamber music ensembles present an acoustic program of American folk songs by contemporary and classical composers.

SEE STORY ON PAGE 52

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A Shot at the Sheriff

Chittenden County Sheriff **KEVIN MCLAUGHLIN** was practically born in the county jail.

No really.

When his dad **EARLE RIVER MCLAUGHLIN** became sheriff in 1955, 15-year-old Kevin became the old Burlington jailhouse at 120 Main Street with a family that would eventually include 11 children. His spent his formative years sleeping in a converted jail cell.

"It hangs over my head," McLaughlin jokes. "When I apply for a job and they ask, 'Where you ever been to jail?' I say, 'I have.'"

Then again, McLaughlin hasn't had to apply for two many jobs. He joined his father in the sheriff's department in 1973 and ran to succeed him in 1985. For the past six election cycles, he hasn't faced a challenge.

This year, he's got an opponent.

ED CAFFEY, an adjunct criminal justice professor at Champlain College, and a longtime Democratic Party activist from Charlotte, is running against the Burlington resident in the Democratic primary.

"After 27 years, it doesn't seem like Kevin McLaughlin is very engaged in his job," Caffey says. "I feel that it's time to put somebody in the sheriff's office that is going to show leadership and institute programs that are going to help people."

His priorities include hiring more officers to take on Vermont's opiate-abuse problem and advocating for more restrictive gun laws.

"I believe that we really need to hire more enforcement, because we really are being inundated by people bringing drugs from out of state to Vermont," he says.

A leader of the gun-control group Gun Sense Vermont, Caffey says he'd use the sheriff's office to advocate for universal background checks.

"Drug dealers come up here and when they find out how easy it is to buy guns, they go back and sell them on the streets of Springfield, Massachusetts," he says.

Rep. **MIKE MONTAGNA** (D-Charlotte), a fellow gun-control advocate, supports Caffey. He believes the newcomers could revolutionize one of local law enforcement's sleepiest offices.

"I think he wants to make the sheriff's office more proactive, as opposed to just being there," Montagna says.

But McLaughlin and his allies say Caffey doesn't quite understand the job for which he's running. In Vermont, sheriffs are patently charged with serving summonses, transporting prisoners, taking fingerprints and directing traffic. While Vermont's more rural sheriffs provide policing services for towns lacking their own forces, the Chittenden County sheriff

does so only for Westford, Jericho and Underhill.

"This is not high-profile stuff," says Chittenden County State's Attorney **LA DONOVAN**, who, along with Mayor **MIKE MONTAGNA**, has endorsed the incumbent. "He's done a very competent, good job. He's a good man. He's got a first-rate staff."

While McLaughlin struggles to identify concrete achievements, he characterizes himself as an experienced manager of 31 employees who has saved taxpayer money by taking advantage of contract work. He questions his opponent's law-enforcement background — Caffey has served 14 years as a part-time officer in the Vermont State Police's career division — and disagrees with his approach to fighting drug addiction.

AFTER 27 YEARS, IT DOESN'T SEEM LIKE KEVIN MCLAUGHLIN IS VERY ENGAGED IN HIS JOB.

ED CAFFEY

"His theory is we're getting more cops, more cops, more cops," McLaughlin says. "I understand how this whole thing works, and what I understand is we need more investment to deal with demand."

So what's got the upper hand in a low-key Democratic primary scheduled for August 20? Presumably, the guy who's won the job every four years for nearly three decades, right?

Then again, does **EDU** know who your sheriff is?

Arrested Development

Do Vermonters care about their politicians' youthful indiscretions?

Republican gubernatorial candidate **SEAN HALL** put that question to the test last week when he issued a remarkable press release declaring he'd been arrested not once, not twice, but three times during what he called "an arraignable 36-month period."

Seems the son of a prominent GOP family got popped once for a DUI as a 19-year-old University of Vermont student and then again after transferring to California's University of Redlands. He was subsequently arrested, he says, for "possession of a small amount of pot and cocaine."

MIKE, another EDU charge stemmed from a collision, and nobody was

hurt in the incidents. He said he received fines but didn't serve any time in the slammer.

"I made some bad choices. You don't get do-over in life," he says. "I'm grateful that all I got was some fines and some tough lessons out of it."

So will Mike's reckless past make a difference come November?

Should — and not just because he's likely to get involved by Gov. **PETER MONTAGNA**.

EDU are seen as a (growing) bunch. State Auditor **RON SALMON** got booted for drinking over the legal limit in 2009 — while in office — and barely won reelection the next year. In 2012, voters barely raised an eyebrow when an up-and-coming change surfaced during Donovan's run for attorney general. And good luck finding a Vermont politician who has never possessed pot — or, you know, alcohol.

Mike shared some sorry-by-depression with the voters on his first day — and during this July 4 press release — and doing this July 4 press release in most voters — not in machine reporters — were working up an G-rated buzz for the fireworks. And he compiled the revelations about his arrests with one about his health. He suffered a stroke in 2008.

Mike's gay sound, well, human. Vermonters are more likely to be concerned in where Mike stands on drugs than whether he used them. On that, he doesn't have much to say.

Whether Mike's desired reach of the Vermont State Board of Prisoners, Mike says he plans to hold off on addressing the matter until September. As for whether Vermont's DUI laws are sufficient, he doesn't have an opinion.

Does he support igniting marijuana?

"It's with a lot of things, I think Vermont's been very too out front in being a pioneer in these things before knowing whether it's smart," he says. "The short answer is opposed at this time, but open to looking at it down the road."

Whether Mike's past will reshape any likely debate on whether the state wants to let him be reelected, though, he won't credit for coming close, the candidate refuses to request and release police reports describing the incidents — or will he disclose precisely when and where they took place.

"Nope. Ask the Democratic Governors' Association," he says, referring to the national political organization. Shouldn't care. Mike is convinced that either the DGA or the Sherriff's campaign is conducting opposition research, but spokepeople for both organizations try that not the case.

MIKE, another EDU charge stemmed from a collision, and nobody was

"The got it cleared up," he says. "I'm happy to talk about it, but I told you what the deal was, and that's what the deal was." Got it.

Kick-Starters

Since he jumped into the race last month, Miller has been slow to roll down some of the campaign basics: raising money, recruiting staff, building a website and even building a formal campaign announcement.

That's starting to change. Miller has signed up one of the state's first young Republican agitators as campaign manager. Vermont GOP political director **KEVIN BARNES**.

The party native and Army veteran is left the political world, he says, to start his own political consulting company called **Pete Campaigns**. His first client? Scott Miller.

"I think he's a really good candidate," Barnes says of the new boss. "And I think we have a really interesting opportunity this year to bring the issues to a way where Vermonters will be receptive."

Pete Campaigns isn't a one-man band. Vermont Law School grad **TYLER HARRIS** and Capital Connections lobbyist **KEVIN JONES** will join Barnes as the entrepreneur. The latter served a stint with state-run gubernatorial candidate **ANDREW LEONARD**'s campaign for Vermont and raised eyebrows at the Statehouse last year by stating nearly every piece of conference should be held.

Wonder if those tapes will resurface in TV ads this fall?

Barnes' eleven-year departure doesn't leave the Vermont GOP totally in the lurch. Party chairman **DAVID WUNDERLAND** recently hired former Chittenden County GOP chairman **JERRY BARNES** as its "history campaign director" and is reshaping his opinion to replace Barnes, he says.

As for whether Pete Campaigns' first client will score a win, Barnes says he believes "there is a path to victory."

"I don't see it going to be a hard race, but we're going to run it every single day, full speed, until November 4," he promises.

No More Mr. Nasty Boy

Just December **DAVID WUNDERLAND** abruptly left his job as CEO of MG Advertising, a national job delivery service he founded a year and a half earlier with **TONY EVANS** in an old chain from their days in former governor **JIM DOUGLAS**'s administration.

"After a dozen years of being in press-cooker jobs, I needed some time to let the stress out and take some time to reconnect with my life," Landerville says.

Indeed, the 38-year-old man once known in three pages as the "Boy Wonder" had already held a lifetime's worth of top jobs: executive director of the Vermont Republican Party, Douglas' campaign manager and secretary of civil and military affairs, insurrectionist, and

admission, Green Mountain Power's "innovation and information leader," and Shambles House no-nanny officer.

Dude clearly needed to take a breather. So he quit his job, hung out with old friends, got another dog, ran the Vermont City Marathon — and — wait for it — started to throw into the Lane Trade, but about halfway through his northbound journey, Landerville checked his voicemail while waiting abster from the rain in a utility shed atop the Middlebury Snow Road.

A few days later, Mayor Weinberger had left him a message asking whether he'd serve as assistant general manager of the Burlington Electric Department.

"It's something I was immediately interested in," Landerville says. "Burlington Electric is a really becoming an organization, and, in a lot of ways, it's on the cutting edge of energy innovation. It's something I know I wanted to be part of."

Last week, Weinberger announced he'd suspended his search for a permanent replacement for outgoing GM **DAVID HARRIS**, who retired Monday after 15 years on the job. He asked the Burlington City Council to approve Landerville's one-to-one-month appointment, during which time the search would resume — potentially with Landerville's name in the mix. (This month's B&B magazine promises to track version-busting the Long Trade this year as a weekend number.)

Longtime readers of this column could be forgiven for spelling their coffee after learning that the Boy Wonder had taken a job with a Democratic mayor of Burlington.

After all, that wasn't the only nickname bestowed on him by the late *Seven Days* columnist **PETER FRYING**. He was also a charter member of "the Nasty Boys" — the young-gun Republican hit squad that elevated Douglas to governor in 2002 by beating the hell out of Democratic nominee **DOUGLAS**. (Is how Nasty Boys **JOHN BARNES** went on to manage Massachusetts senator **SCOTT BRIDGES**'s unsuccessful 2002 reelection campaign and new works for the U.S. Chamber of Commerce.)

"You can't run from the past," Landerville says of this pastime youth. "It's right there in black and white. But you can learn."

And learn he has. As Vermont has become bleaker, so has Landerville's résumé. Though his former boss, Douglas, chided mightily with Shambles, Landerville was quick to help the new governor respond to Tropical Storm Irene.

So does he still intend to Landerville's half-brother Republican career?

"I'm not going to rule anything out in the future," he says. "I can tell you that I don't see a partnership as a vehicle for progress. I have a strong desire to see Vermont move forward and to see Vermont prosper, and I think that comes when we work together."

Not so nasty after all, eh? ☺



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Rutland, Orleans Prosecutors Face Challenges From Their Deputies

BY MARK DAVIS

Though they hold elected office, Mike Brerrie and Alan Franklin could be forgiven for not seeing themselves as politicians. They are the state's attorneys in Rutland and Orleans counties, respectively, holding positions that rarely generate vigorous contests and usually provide incumbents a job until they no longer want it.

Not this year.

Of Vermont's 14 counties, seven will see battles for state's attorney either in the August primary or the November general election. Former senator Vince Ichniowski, who has held that job in Essex County since 1998, has a primary challenger. The state's attorneys in Raccoon, Grand Isle and Washington counties are also facing opponents, and two lawyers are vying to replace the retiring Joel Page in Lenoire County.

"That is unusual," said Robert Sand, a former Windham County state's attorney who never faced a contest during 15 years in office. "Long-term incumbents tend not to have strong challengers. That always surprised me: how state attorneys elections tended to fly under the radar, given that we make thousands of decisions a year that have a profound impact on people's lives."

The most hotly contested races are in Orleans and Rutland counties, where Franklin and Brerrie are facing challenges from people they assumed were on their side — their own deputies.

In Rutland County Brerrie fired Deputy State's Attorney Rosemary Kennedy one day after she held a press conference announcing she was seeking his job.

In Orleans County, Deputy State's Attorney James Liffman remains on the payroll. Why is he challenging his boss, Alan Franklin? "Alan is a great person to go out and have a beer with," said Liffman. "The criticism I have was not involving Alan as a person. They were involving Alan as state's attorney."

Before his fuses Liffman in November, Franklin first has to survive a primary challenge from his former clerk, Jennifer Barrett. Both Kennedy and Barrett appear to have won the backing of key law enforcement officials, and neither is hesitating to throw verbal grenades at their old bosses.

They are fighting for a key post that is often poorly understood by voters

POLITICS



Top-left: Mike Brerrie
Top-right: Alan Franklin
Bottom-left: Rosemary Kennedy
Bottom-right: James Liffman
Bottom: Jennifer Barrett

— many of whom, prosecutors say, don't even realize the position is elected.

State's attorneys serve four-year terms and have no boss, wielding complete autonomy to file or dismiss charges brought to them by police. They effectively control how criminal laws are applied in their county, which can result in a patchwork approach to how criminals are treated in Vermont. In recent years, some state's attorneys have introduced alternative-treatment programs for repeat drug offenders, deciding to forgo criminal prosecutions and

send defendants to treatment; others have taken a more traditional punitive approach.

The office can launch a prosecutor to a more prominent role. Patrick Leahy went straight from the Chittenden County state's attorney's office to the U.S. Senate, and T.J. Donovan, who currently holds Leahy's old job, is viewed in political circles as a future candidate for higher office.

But they are the exception. Most state's attorneys aren't well known — even inside their counties

— and their names rarely appear in the news. Many, such as Brerrie and Franklin, are political lawyers who view the gig as the perquisite of their careers.

Brerrie started working as a deputy state's attorney in Rutland County in 1983. When his boss, Jim Maggoon, retired in 2009, then-governor Jim Douglas appointed Brerrie to serve the remainder of Maggoon's term. Brerrie won his own four-year term in 2010 and settled into a job from which he would like to retire one day.

But now he's fighting with Kennedy, a Democrat. She is a Rutland resident who worked as a deputy prosecutor in Chittenden County for several years before Brerrie hired her in 2013.

She has criticized Brerrie, a Republican, for not collaborating closely enough with law enforcement, and asking in community initiatives such as Project Vision, an alliance of government, nonprofits and citizens dedicated to beating back a surge of drug crimes and related problems in Rutland.

"I think the state's attorney's office needs to be strong in the courtroom and outside the courtroom," Kennedy said. "I think Brerrie needs to have some great allies."

Rutland Mayor Chris Lozano introduced her at the press conference as someone her candidacy, and Rutland's widely respected police chief, Jim Baker, sat in the crowd. Neither has formally endorsed Kennedy's candidacy.

Only days before her announcement, a jury returned a not-guilty verdict against a woman charged with attempting to murder a Rutland police officer — one of the highest-profile cases Brerrie has ever handled.

Jennifer Barrett, crypt behind an officer in the booking room with a two-inch inked and bang her arms crossed in his back before she was daunted. The officer suffered a small cut to his neck. The incident was captured on a video that was shown to the jury.

At the conclusion of the trial, both Lozano and Baker voiced frustration with the verdict, while Barrett's attorney has said that Brerrie overreacted

In Plainfield, a Biodiesel Proselytizer Primes the Pump

BY KATHY HILL

When Jim Malloy and Peter Young started scouting locations for a biodiesel company, they had the perfect spot in mind: Plainfield's former Red Store, a one-time gas station and convenience store that was on the auction block in 2012.

Young planned to purchase the building for Malloy's biodiesel station. But the proponents of recycled veggie fuel lost out at auction to a gasoline business. Skip Valles, the owner of R.J. Valles, Inc., the St. Albans-based fuel dealer behind Vermont's empire of Maplefield convenience stores. Valles also owned the Maplefield Motel a half mile away in Marshfield.

Valles tore out the gas pumps at the Red Store and placed a restriction on the deed barring the building from use as a gas station or convenience store. Several weeks after paying \$405,000 for it, he put the property back on the market for \$299,000.

So Young and Malloy sat their sights on the building next door, purchasing the former grocery and auto parts store just three months after the auction. "If we're going to fight back, we're going to do it at arm's length," said Malloy. Literally.

Valles sought to block permits for the business in state environmental court, but ultimately lost. Now, nearly two years later, Malloy's business, Black Bear Biodiesel, finally has the green light.

While Valles' Red Store sits vacant, Black Bear Biodiesel is gearing up to open six doors — and pump its first gallon of recycled vegetable oil — later this month.

It will be the first location in Vermont to offer 100 percent biodiesel, known as B100, and the first biodiesel-only fueling station east of Berkeley, Calif. B100 contains no petroleum. Biodiesel blends — which typically mix conventional diesel fuel with five to 20 percent biodiesel — are available at a handful of fueling stations throughout the state.

The oil works in most vehicles with a diesel engine, and it can be used interchangeably with traditional petroleum diesel. But employing high-percentage biodiesel blends in some newer vehicles may void their warranties, that more potent biodiesel can be especially problematic for diesel vehicles manufactured after 2007, according to *Popular Mechanics* and online biodiesel forums.



David Emery, Don Carr, John Hendrix, Jim Malloy, Peter Young and Don Carr. (Inset photo: Jim Malloy, Peter Young and Don Carr.)

Malloy calls B100 a "whole business solution" rather than a silver bullet. He believes there are plenty of uses for his pure biodiesel — including to power farm equipment, trucking fleets, home heating oil and other diesel cars.

For vehicles that are compatible with B100, the fuel has benefits. According to the U.S. Department of Energy's Alternative Fuels Data Center, B100 has a lubricating effect on engines and can clean a vehicle's fuel system. Biodiesel also produces significantly fewer emissions than petroleum diesel — eliminating 100 percent of sulfur emissions and cutting carbon dioxide by more than 75 percent, according to the Department of Energy.

Black Bear Biodiesel will serve as a refueling facility as well as a fueling station, bringing in used vegetable oil from restaurants and shipping it out to be processed into biodiesel. Already, Black Bear has recycled 26,000 gallons of used oil into biodiesel.

"We're savers," said Malloy, alluding to his company's name: Black Bears.

Biodiesel proselytizer: Malloy and that many in Plainfield have already bought diesel cars in anticipation of the new station. Malloy expects to price the diesel at roughly \$375 a gallon — low enough to compete directly with petroleum.

Sarah Galbreath, the program manager for the Vermont Bioenergy Initiative, said that so far biodiesel remains a small part of Vermont's overall energy diet.

"We're at a stage still where we have the early adopters, the people who really believe in this for sustainability" and Galbreath. "They want to do what they think is right by their community and the environment."

Price-sensitive consumers will likely take notice. "I'd and when we see fossil fuel prices go up again."

In an interview with Seven Days, Malloy and he had no quarrel with Valles operating a biodiesel facility. His concern, he said, was that Black Bear's intention to allow food carts and vendors was not in accordance with the town's original permit and the "polices,

Valles's lawyers said the company would not appeal the decision. That clears the way for Black Bear Biodiesel to break ground on July 1.

Black Bear Biodiesel isn't the only company R.J. Valles has taken to court. He sued Costco over the discount store's plan to install 12 gas pumps at Colchester — not far from a Maplefield outlet. The years-long fight is currently in environmental court, where R.J. Valles is pushing for the court to overturn an Jan. 2007 wetlands permit for the project. Late last month, R.J. Valles's environmental expert argued that the proposed gas station would harm a nearby brook and wetland.

It's become a political fight, too. U.S. Senator Bernie Sanders has openly supported the Costco pump project, provoking Valles, a former ambassador to Slovakia and GOP fundraiser who for years has flirted with the idea of running against Sanders. In December 2012, Valles bought television ads badmouthing Sanders for his pro-Costco position.

Malloy's biodiesel business grew directly out of the personal choices he

All About Arborcide: In Burlington, Vandals Target Trees

BY ALICIA FRESE

When Burlington arborist Warren Spinner came back from vacation last week, his arbor told apocryphal news. Vandals had snipped the branches and trunks of four saplings.

The city's chief tree doctor made the rounds, inspecting the damage. On Locust Street, someone had snipped a crabapple and lopped off a Japanese blue at its base. On nearby North Street, he saw a partially uprooted ash.

The final casualty, on Montfield Avenue, was a tulip tree whose central trunk had been snipped. Andy Radevogl and Nancy Kaplan had planted it two years ago in front of their house on the greenbelt—the city-owned stretch of grass between the sidewalk and street.

Spinner is no stranger to this kind of crime, which occurs up to 20 times a year in Burlington. He's been leading Queen City trees since 1980, and two vandalism happened on occasion then, too. Still, he finds the impulse puzzling.

"We've been trying to figure out what possesses an individual to attack a tree," Spinner said.

He knows these particular victims well. So did Margaret Skinner, an entomologist at the University of Vermont who chairs the nonprofit branch Out Burlington, North had a hand in raising three of the vandalized trees.

On a sunny morning last week, Skinner stood next to a row of recently planted tree burlches on a secluded plot of land off Shilline Street. Wearing overalls and red clogs and occasionally leaning down mid-sentence to pluck weeds, Skinner explained that planting trees in Burlington entails more than plopping them in the ground.

Currently, a small group of people enrolls for as many as 300 trees that get added to Burlington's urban forest each year. Since 2000, Skinner and her fellow Branch Out Burlington volunteers have run the nursery. Rather than buy the "balled and burlaped" trees, which come ready to plant but generally cost several hundred dollars, they purchase younger trees for as little as \$35 and nurture them in the nursery until they are street-ready

WE'VE BEEN TRYING TO FIGURE OUT WHAT POSSESSES AN INDIVIDUAL TO ATTACK A TREE.

WARREN SPINNER

on the street, when it was planted, when it was last pruned," Skinner said. As she pointed out Kentucky coffee trees and crabapple willows, she explained that they don't grow many native species because most have a hard time adapting to urban life—sugar maples, for example, can't tolerate salt from the plow trucks.

Spinner is counting and cataloging all the trees in Burlington's publicly owned urban forest, and he estimates it contains roughly 12,000. Four victims in a forest that size might not seem significant, and both Skinner and Spinner readily admit they face bigger problems

leading for the arrival of the home-wrecking emerald ash borer and other new pests, for example. Storm damage is a perennial problem.

Still, in so many years of watering and weeding and deliberately combating a devastating blight, Skinner said, she understands why residents might think, "Ah, four trees. We've got so many other trees. Who cares? But far so!" she countered, "Every one of these trees are precious." Getting more people involved in tree care could reduce vandalism, Skinner suggested. "If I had my druthers, I would love every neighborhood to have a tree warden."

Step into Radevogl and Kaplan's backyard, and it's clear they share Skinner's arborist zeal. An enormous sugar maple dominates, nearby they've planted an aspen grove. As Radevogl described it, "When the wind blows, everything swishes."

The tulip tree, he made a point of mentioning, was a virginiana, meaning its leaves come in multiple shades. It was one of just two in the city, as far as he knew.

"Planting another tree is not a big deal," said Radevogl, who is a partner at the Burlington law firm Daniel Saunders Elliott Radevogl & Hunt. But he choked up describing the moment he discovered the mutilated tulip. He and his wife, who had recently been diagnosed with cancer, were returning home one Saturday evening from the first chemotherapy treatment when Radevogl saw it.

Danielle Witka coordinates the state's Urban & Community Forestry Program. She described tree vandalism as an ongoing problem that's more pronounced in Burlington than elsewhere in the state because of the college, the bar scene and its "progressive planting programs."

"These smaller trees are really vulnerable to vandalism," she explained.

Outside of Vermont, people have committed high-profile acts of tree vandalism in the name of political activism—pumpkin plantations chopped down in Hawaii, presumably in protest against GMOs. Or in pursuit of profit—redwood tree burls are being sawed off and sold in California.





IRIS YAN

is a cartoonist from China who has a PhD in mathematics and a preference for the text over reader. She has completed the first year course at the Center for Cartoon Studies and plans to make her comics. irisyan.blogspot.com



DRAWING PANELLED IS A COLLABORATION BETWEEN DAVE AND THE CENTER FOR CARTOON STUDIES IN WHITE RIVER JUNCTION. FEATURING ARTISTS OF MANY DISCIPLINES IN CARTOON. ALL WORKS ARE ARCHIVED AT WWW.CFCS.ORG FOR CARTOON STUDIES FOR MORE INFO VISIT US ONLINE AT CARTOONSTUDIES.ORG

At Yestermorrow, Instructors and Students Design/Build for Public Good

BY AMY LILLY

The campus "yestermorrow" compares up a magical world outside of time, and in some respects **YESTERMORROW DESIGN/ BUILD SCHOOL** in Waterville actually creates one. Take its summer course, Design/Build for Public Interest. In less than two weeks, a dozen students take a course—a pedestrian bridge, a composting potty, a trail shelter—and design, build and install it. Three days of collaborative design work, 10 more of construction, and—poof!—the public has a useful and typically eye-catching new facility.

This year's course project is a play structure-cum-outdoor classroom for Fayette Elementary School, just east of Waterville. Participants can be absolutely anyone, this writer, with zero credentials in design, architecture or building, was highly encouraged to apply. The class often attracts architectural students, recent graduates in the discipline and the occasional practicing architect who came to learn what their training doesn't teach them how to turn design character into real structures. But many other participants are interested in community giving or just want to learn how to build stuff.

Yestermorrow's seasoned teachers make the magic happen. Design/Build for Public Interest (formally Community Design/Build) is usually taught by three men: Architect Bill Badanes whose firm Badanes & Partners has offices in New York City and Cleveland, has collaborated with Minneapolis—of Vietnam Veterans Memorial fame—on a residence, a chapel and the Museum of Chinese in America in Manhattan, among other projects.

He's joined by Steve Badanes, who teaches at the University of Washington, and Jim Anderson, a visiting critic at the University of Miami. Badanes, Anderson and a third friend formed the design/build group Jersey Devil in the 1970s. The unattached foursome they designed and constructed around the country over the next 25 years while living in job-site trailers made them "cult figures in the architecture world," according to a 2004 New York Times article on Badanes.

Reached at his Waterville Island home near Seattle, Badanes explains that both Jersey Devils and Yestermorrow, where he has been teaching since 1982 (two years after JOHN KENNEDY founded



the school), have their roots in the Mad River Valley's design/build movement of the 1960s. That's when some **SALLERS** and other downeast Yale architects and graduates brought up local clients and began doing what architects hadn't done for years: building—and not by the rules. The result was Warren's Priddy Mountain, a collection of alternative-energy powered, residential assemblages of wild shapes and angles, each built to solve a series of design challenges, rather than from a master plan.

Badanes, who earned his master's in architecture from Princeton in 1971, quips, "If you were an architecture student in the '60s, you know about Vermont." On a trip to see a house in Stone by Sellers, he realized the latter was "using architecture to have fun." That convinced Badanes to pursue the design/build path rather than labor at a desk in become licensed.

Badanes eventually bought four acres near Warren from Sellers "in a five sale in the early '80s." During the design/build public-interest course—which he has taught every summer for the past 20 years—he stays on the underdeveloped plot in a 1954 Prairie Schooler trailer whose

STAFF MEMBERS CHOOSE PROJECTS FROM AMONG REQUESTS BY NUMEROUS LOCAL NONPROFITS. THE CLIENT PAYS FOR MATERIALS, AND LABOR IS PROVIDED FREE OF CHARGE.

roof has been raised. The residence "looks like a gypsy wagon," is known to Yestermorrow staff as the Secret Location and generally becomes a "two-week party" site, says Badanes with a chuckle. He brings students to new or existing projects if they're building one that year.

Last year's project was, in fact, a composting toilet for Shillburne Farms to replace its porta-potties. The nonprofit outbids **PARSHALL WELLS**, has selected a number of projects from the class, including a produce wagon for farm sales and a mobile writer's cabin whose honorary first guest was environmental activist **KAL MCCORMAN**. According

to Yestermorrow executive director **MARK STEPHENSON**, staff members choose projects from among requests by numerous local nonprofits. The client pays for materials—mostly locally milled wood because "it's easy to touch," says Badanes. Labor is provided free of charge.

One student who helped design and build Shillburne Farms potty last year was florist **Kate Walker**, a former Yestermorrow intern whose interest in design and landscaping led the Tennessee native almost accidentally to the Vermont school.

"I kind of just found it on the internet," recalls Walker, 25, reached while driving through Kansas in a cross-country move to Virginia, where she'll start earning a master's in landscape architecture at the University of Virginia in the fall.

The instructors at Yestermorrow impressed Walker. Badanes and his colleagues run the design-build process so democratically that "anyone and all" feel like they designed the structure," she comments. "Then you start building, and there's just no complaint. You start at 9 a.m., and you end at 11 at night. You're just so invested in getting this done."

Walker appreciated equally the instructors' push toward creative involvement and the practical skills they imparted. "After that class, I totally feel like I could whip up a shed on my own," she declares.

Badanes says the point of the course is "to everyone to have a good experience. But," he adds, "some of the projects really are beautiful." ☐

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INFO

Contributed by David C. Ireland, Yestermorrow (www.design/build10.com). August 2010 to October 2010 Yestermorrow.org

Emerging Architects and Designers Get a Read on the Library

BY AMY LEE

What kind of public library addition, renovation or satellite structure would you design if you had a limit of 2,000 square feet and an unlimited budget? How about an inflatable plastic walled bubble containing computer stations? Or a mobile foldout maker space where library patrons can use welding tools or a sewing machine? Or an interactive digital common space that posts computer users' search words on a running overhead ticker?

These ideas were among the innovative proposals submitted from around New England for "Engaging the Public Library," a conceptual design competition sponsored by the Vermont chapter of the American Institute of Architects. The competition was for established architects but for "emerging professionals" — a group that includes non-traditional architects (often called designers) within 10 years of graduation and newly settled architects within five years of licensure.

Eight practitioners in this category, living and working in Connecticut, Massachusetts, New Hampshire, Rhode



The book. By: Joshua Crafts at Thru the City.

Island and Vermont, submitted competition boards for a chance at the AIA-funded prizes of \$1,000, \$500 and \$150. All the boards are currently on display at, fittingly, **VERMONT LIBRARY** in Shelburne, beside a tandem exhibit on the built structures that won this year's **new design awards**. A public reception is planned for Thursday, July 10, before the final exhibit goes on tour around the state.

Public libraries, with their perpetually pinched budgets, may strike some as a surprising choice for a day's-thrust design competition. But **ANDREW CHADMAN**, director of the Emerging Professionals Network at AIAVT and a designer at **VERMONT LIBRARY** in Burlington, demurs. "In Vermont, we're very aware of the practical side of things, but I think it's important to try to push ideas," he

says. "If you don't have people coming up with ideas that don't yet exist, you'll always have the same things you already have."

Chadman was one of four emerging professionals who hit on the library idea for this second annual KPN competition. (Last year's arrived from stands: the results were exhibited at the Watfield Farmers Market.) He was

The Art of Burlesque: A New Life-Drawing Class Combines Pencil and Performance

BY ETHAN DE SCIFE

For about 150 years, burlesque performers have had a tough time convincing critics and patrons that what they do is more than just entertainment. Since the form emerged from earlier minstrel traditions, it has endured moral judgments and has even been outlawed. But burlesque is nothing if not resilient, and a contemporary wave of performers has revived and modernized the form. This week, an initial event aims to take it one step further, by bridging the gap between burlesque and fine art.

Wipe that wolfish grin off your face and grab your sketchbook, pal. The show might be designed in part to titillate, but that doesn't mean it isn't art.

A variety show that combines burlesque with a life drawing class, with the double entendre title "Burlesque Sketch," arrives next Tuesday at Magliacaro Café in Burlington's Karna



Bar House. Its participants and planners have no doubt these two artistic media were meant to cross paths.

Local software designer **MAGLIACARO CAFE** organized the event. It started when her friend **HAILEIGH MCLELLAN**, who runs the Burlington tech outfit **WOL**

DEVELOP it, mentioned that a group of burlesque performers would soon be coming to Wasonville's Monkey House. When Dibble recalled another friend's description of an event-based life-drawing class, she began to connect the dots.

Dibble's company **CARTHEORY**

(formerly known as Bureau Wood Games) recently rents out effects at the Karna Bar House, but she maintains close ties with the building's owner, **PHILIP, JAMES and CHRISTINA DE PAULA**.

"I know that the Karna Bar House was looking to do cool things with the space, and we'd been talking about doing life-drawing classes for a while," Dibble says. "I knew that the girls were going to be in town, and I thought, maybe we could do a life-drawing show."

Paired by free libraries provided by Citrus Cade, artists will sketch away for about 90 minutes. A two-act performance will follow. Accompanied and novice artists alike are welcome, and supplies will be provided.

Inspired by De Skanzley's Adult School, a reality "underground" movement that combines drawing classes with variety performances, Dibble contacted one of the visiting performers, indie-show artist **Reggie Rippertrout**, who enthusiastically agreed to her troupe for a second Burlington show event. (The group's tour is called "Classroom" — not to be confused with

joined by former EPN director **ANNE LAMORE**, of **UNIVIS** in Wilmington, and Chafin's fellow Truist designers **IAN FINE**, **WILLIAMSON** and, briefly, **JOHN CHAFFE**. Chafin dropped out when he realized he wanted to submit a proposal, he ended up winning.

The competition brief they wrote points out that, far from being empty, New England libraries currently have soaring visitor counts. The architecture professionals were called on to imagine how to make libraries relevant "for the future"—a clear invitation to dream up the near-impossible.

A bit of that appears in the third-place winner's idea, called "Common Core" by Timothy Glass of the New Hampshire firm Bensoncutt. Glass proposes inserting a civic space inside a traditional New England library and raising the section of roof above it to create a "flyhole." This added vertical space, a trifled with pilings, would allow librarians to hang stacks of library furniture on cables like sculptural chandeliers while the space below is reconfigured for a farmers market, art gallery or dance hall.

The winning entry by Chafin is more idealistic than unrealistic life proposes



Jacob Chafin

converting the triangular green space facing the **INTERMEDIATE WEST** library at **100 WHEELER** in Burlington's Old North End into "The Book Park." Imagined as an "outside core" library with stacks facing sidewalks and open-air passages, the sleek, stacked-plywood structure would allow for informal borrowing and never need to close.

Chafin, 33, who moved from Burlington to Milton last year, says he found his inspiration in the spreading cult phenomenon of "little free libraries"—they shared structures people are placing on their lawns and in offices to encourage free book sharing. "Ideally, it would be open to all at all times," Chafin

says of his proposal. "In reality, it might have to be monitored."

Library advocate and activist **JENNIFER DEER** of Randolph, who helped jury the competition, knows a 24-hour library is impractical, but she cherishes the idea. In fact, all the entries impressed her far being wildly different from one another, as well as "different from something I would do," says the 45-year-old community technology librarian at Randolph Technical Career Center.

Chafin asked West to join the jury after spotting her profile in *Seven Days*. The librarian added her voice to those of two architects—**TRIST** (Gillian principal architect **ALL TRIST**) and **MELISSA PLETCHER** of **TRIST PLETCHER ARCHITECTURE** in the house—and **ALAN TAY** creative director **CANAL**, **MILK**, a self-described "wild library user."

At first, West's perspective inevitably leaned toward the practical. "All of these [entries] I looked at with my librarian eye and said, 'Oh, that's expensive,'" she recalls with a chuckle. "We're public and nonprofit, but it's a shared idea with me."

West also realized that proposals such as the infinite computer lab,

while "a little more landing," were not much more futuristic than recent developments at major libraries around the country.

"We New York Public Library and Chicago Public Library, you can check out an internet hot spot and bring it home," West notes. And libraries in Detroit, Mankato, and Fayetteville, Ark., already offer maker spaces outfitted with tools such as 3-D printers and vinyl cutters. Jurying the competition enabled West to "see that architecture is more responsive to the culture than I'd realized," she says.

West notes that Vermont's 183 libraries, which she's documenting one by one on her blog, don't necessarily need to change if they're meeting the needs of their communities. "Some do well being a glorious cathedral of books," she says, others adjust to the local population by, say, offering a gigaspace section, as *Peaslee* does for Shelburne residents, or by eliminating late fees. "Most communities in Vermont love their libraries," West says.

What the competition made clear, West observes, is the importance of libraries as "a public space that's not a church or a town hall." Nearly all the entries had the future of libraries to their capacity for community building.

Second-place winner Cole Calhoun, of Scheraga/Scher Architects in Massachusetts, for example, designed "INFORMED" that interactive digital space—to be a "new paradigm for [the] New England community." Human interactions are key in her proposal. Overhead LED lights change from cool to warm colors as more users enter the space, and their communal interactions are "chronicled" by reconfigurable benches that can be lifted from flattened positions in the floor.

Chafin ultimately hopes the proposals spark ideas among librarians. "The one with the bubble, it's very practical," he admits. "But there's something about that idea that could, at some point, revolutionize something in libraries."

Even if no one can yet imagine how ☺

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INFO

Second Annual Emerging Architects contest will award conceptual design competition and an award design awards reception Thursday July 10 6-8 p.m. at Patten Library in Shelburne. www.pattenlibrary.org

the plus-size troupe of singing, dancing women from New York City with the same name—and plays the Monkey House on Monday, July 14.

By phone from her home in Philadelphia, where she's one-half of that city's award-winning Old City Sideshow, **BIGSINGER** (a stage name that's been laughably generalized "how many STRAINs" does up a few more minutes) told her act. The first such misconception that it qualifies as "burlesque" at all. "It's a solo show performance," she says. "I don't do burlesque, which usually involves taking clothes off." (Indeed, as Debbie notes, none of the show will involve nudity, no costumes need to be drawn over the building's large windows to conform to city ordinances.) Performer Kristen Minsky describes herself as "tupper, tupper, and go about town," Sarah Bigns plays music as she relates bawdy stories of the show's four performers (models, all lyric *Twilight* call herself an outcast, though she'll stop short of actually describing).

The troupe's two local performances are effectively modern-day roadshows,

in that they'll feature multiple, unrelated short sets of a wide variety of types. Attendance will also top-drawing, hear riddle songs and witness Bignsinger's own solo show act, in which she walks on glass and contorts

IT'S NOT JUST GREAT FOR SKETCHING, BUT A GREAT LOOK AT THE DIVERSITY OF FEMALE PERFORMERS ON ONE STAGE.

REGGIE BUSHMUNCHER

thousands of volts of electricity through her body, among other eccentric acts. She's particularly excited about the part of her act that involves an angle grinder and a specially constructed metal box.

Both Debbie and Bignsinger stress that, since the performers' body types vary greatly, attendees' sketching skills will be put to the test. "It's not just great for sketching," says Bignsinger, "but a

great look at the diversity of female performers on one stage."

Though *twinkl* are her primary medium, Debbie places great value on the skills she's learned in life-drawing classes. "When you start life-drawing classes 'the first thing you do is get a sense of the basic movement and the use of the figure,'" she says. "It's simple line, a simple gesture that conveys the figure's very essence. When you make a guess, you start with your own machine, then iterate until it's something that conveys and bringing it to life with additional features."

"If you can keep it simple, sharp and effective, and communicate as much as possible with as little as possible—that's a design skill across the board," she adds.

Though the evening's performers won't get down to an arena as possible, they'll still provide aspiring artists with plenty of material. ☺

INFO

Burlesque Sketch, Thursday, July 10 6-8 p.m., at Kettle Girl House in Burlington. \$10 advance. 802dayofsketch.eventbrite.com

Dear Cecil,

Looks like your column on the benefits of fasting may be in need of an update! "We could not predict that prolonged fasting would have such a remarkable effect in promoting stem-cell-based regeneration of the hematopoietic system," says university professor Valter Longo, coauthor of a new study on the subject. The hippies may have been on to something after all.

Quint, via the Straight Dope Message Board

When new information comes in that undermines one's previous conclusions, the responsible researcher knows what to do—to trust the new research. Naturally, at the Straight Dope we're above such foolishness. Regarding this latest revelation, I'll just say this: Not, you should pardon the expression, so fast.

In the 2006 column I assume you're referring to, I listed at fasting regimens intended to rid the body of unneeded toxins. I pointed out that while a lot of us unthinkingly consume more toxins than are good for us, alcohol being the obvious one, the simplest way to rectify the problem was to consume fewer toxins, not start new toxicologic fasting routines. But where's the fun (or to scientists' profit) in that?

In a separate column from 2009, I talked about calorie-restriction diets. These don't involve fasting in the total

sense—that is, a sharp but short-term cutoff in food intake—but rather a long-term reduction in calories. The alleged benefits, based on early animal studies, was longer life. Here I thought scientists might be onto something.

That was then. Where are we now? Let's review:

1. Fasting puts you through three different stages of metabolism. For about the first day your body relies for energy on glycogen stored in the liver. When the glycogen's gone, your body then uses amino acids and other compounds for fuel, which are extracted from muscle. Eventually you start burning fat, and what was a rapid weight reduction of about two pounds per day slows to about a third that rate. Fat is an energy-rich storage molecule—some body weighing 150 pounds can last two to three months on their fat reserves alone. After 40 days a group of hunger strikers lost just 38 percent of their



weight, even though their body metabolites probably decreased by something like a quarter.

2. That middle stage is surely what most fasting buffs have in mind when they talk about fasting toxins. You shed a lot of water during this phase (plus the rapid weight loss), and the dumped fluid takes a lot of waste products with it. Is itself this doesn't confer magical curative benefits, you're just spending up what occurs naturally. Still, cutting back on food intake may do some good. Fasting for up to two weeks can lower blood pressure, and fasting for just two to five days can improve cell resistance to natural and artificial toxins.

3. Which brings us to the study you cite, published last month by Cheng, Longo, et al. The researchers starved mice

for 48 hours, then gave them chemotherapy drugs. Result: The mice were better able to weather chemotherapy's side effects, with improved resistance to bone marrow damage, hematopoietic system function, and improved blood cell regeneration. This had nothing to do with flushing toxins or such. And/or, the researchers contend, the body during a fast sheds worn-out immune cells and subsequently regenerates new ones—basically reversing the immune-system damage caused by aging. While that's a pleasant thought,

it's one thing to say fasting softens the harsh effects of chemotherapy; it's something else to say it'll keep you young. Much more work needs to be done.

4. Evidently the same can be said of long-term calorie restriction (CR). The claim is that a permanent 30 to 40 percent reduction in calorie intake will result in longer, healthier life. Unfortunately the two major CR studies involving primates have come to opposite conclusions.

A 2002 paper in a National Institute on Aging experiment in which rhesus monkeys were kept on lifelong CR diets

concluded the low-cal regimen "has not improved survival outcomes."

As contrast, said researchers at the Wisconsin National Primate Research Center. In a study published in 2010 earlier this year, they cleared a CR diet cut the monkeys' death rate by nearly two-thirds.

Both teams attempted to explain away the other's results. The NIA scientists noted that the Wisconsin group had excluded many deaths from their calculations on the grounds that the causes were unrelated to diet. If you counted all deaths, the apparent increase in lifespan disappeared.

The Wisconsin researchers, meanwhile, argued that because of the way the NIA experiment was set up, the monkeys in the control group had been effectively placed on a CR diet, too. In other words, no lifespan boost was detected because both the CR and baseline monkeys lived longer.

Science being the slow process it is, no doubt it'll take years to get that straightened out. For now I merely point out that, setting aside eating disorders, malnutrition and such, nobody ever died of being thin, whereas abundant evidence shows excess weight can be unhealthy. Obvious, but let's face it: less.

INFO

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Benways, No More

The news still hasn't quite sunk in. Benways Taxi is no more. In the blink of an eye, a full 30 percent of the Burlington taxi fleet — some 40 cabs — has vanished from the city streets.

In the early '30s, I drove for Benways taxi about a year before leaving to launch my own taxi company. Back then, Benways' taxi garage was located at the corner of Archibald and North Winooski, now an auto-repair shop specializing in transmissions. I worked the day shift — 5 a.m. to 5 p.m., six days a week. If a 12-hour workday seems impossibly long, it is, though fairly standard for the cab industry. In the winter, this meant arriving at work before dawn and ending out at dusk. For that year, my life was driving cab, eating and sleeping. I couldn't do it now, but could and did then.

For reasons I could not figure, city regulations at that time prohibited the holding of cabs, a prohibition that extended well into the '90s. In other words, a cab was forbidden to pick up random customers on the street. (The only exception was if you were parked at the taxi stand on the corner of St. Paul and Main, and even then, it may have been technically illegal.) By the late business back then was almost entirely call service. My Benways drivers were dispatched from the garage, we completed the calls as requested in the garage, living up for the next session — first come, first dispatched.

While awaiting calls, the drivers chatted, (gossiped) endlessly — visiting in the cabs, outside the cabs, in the office. The dispatchers were all, or mostly, relatives of the owner, Paul Rabier. (In the mid-'70s, a 20-year-old Paul had bought the

company from Earl Benway and kept the name.) The dispatchers were a crazy bunch, but good for a few laughs if you caught them at the right moment. The only other entertainment device was the *Pan Man* machine, the one and only video game I've ever really gotten into. I can still hear the *Pan-Man* "ghosts" clanking in my dreams. — *Blinky, Polky, Tricky and Clyde*

Benway carried a supply of coins to make change, and I may still have the white rectangular box I used to carry my nickels, dimes and quarters. The fares involved were — \$1.15, \$2.35, \$3.50, etc. — and tips if a passenger was not amazed, a full dollar a generous surprise. By the 2000s, the natural rise in prices rendered cabs essentially superfluous to the customers routinely began to stand off to the higher dollar and then some, now, if I have to make coin change once a month, that's a lot. But I distinctly recall adding up the tip money at the end of my shift back then, often 10 to 20 dollars in jangling silver. (What is it about metal that feels "realer" than paper money? The weight? And don't even get me started on Bitcoin.)

Having recently migrated from New York City, I might not have been the best cabdriver, but I was hands down the fastest. (There's a reason for the phrase "a New York minute.") I've since slowed down (someday), but in my early Vermont years, it felt like every other car was crawling in slow motion, 23 mph, while I sliced through traffic at 70. In any event, I was an intense young man, and that's how I went about the job — hurrying customers in and out of the cabs with alacrity and speeding back to dispatch. Most every day I had the largest cab out,

I MIGHT NOT HAVE BEEN THE BEST CABDRIVER, BUT I WAS HANDS DOWN THE FASTEST.

prompting one dispatcher — Paul Jr., the owner's father — to suggest that I "slow down and give the other guys a chance." Yeah, like that was ever going to happen.

Three years ago, Paul Rabier Jr. suffered a grievous heart attack while driving down North Avenue, a week later, he was gone. At the time, I felt like the Over-Deadies. Paul had built up the largest taxi fleet Vermont had ever seen, and he knew more about the industry than all the rest of us put together. His company had employed many hundreds of local people, far more than a firm, the job was a lifesaver. I include myself on that list. I was on a downward spiral when Paul died me, and I'm forever grateful for that.

Wanda Rabier, Paul's widow, ably came in with the company in her husband's absence. Fighting through bereavement, she continued Paul's legacy of innovation and creativity in the taxi industry. Last month, she made the tough decision to liquidate, and I could only imagine how tough it was. It's terrible that she couldn't find a buyer. In the press, Wanda cited large insurance-rate increases as the determining factor, but I wonder if, in the end, Benways wasn't done in by the flood of competitors.

Beginning in the mid-'90s, Burlington began to welcome groups of refugees

from all over the world. Personally, I think this was a well-planned and well-executed civic policy, one grounded in compassion. The influx rejuvenated the town with an explosion of energy, and the Queen's City is all the better for it. And it often seems like every single new immigrant has opened a taxi company. We have a Tibetan cab, a Somali cab, a Romanian cab, an Iraqi cab, a Canadian cab — a United Nations van wheels.

The result has been a massive expansion of the local taxi fleet. I think this was behind Benways' demise, not one big injury, but death by a thousand cuts. Or how about this metaphor? Benways was hit on a death by ducks.

So I've lost my backup. When I got a call I couldn't handle — a category including all early morning airport runs — I would tell my customers, "Call Benways." To be honest, their service was never great, though it squeaked or surprised that of the other taxi fleets. In truth, I probably recommended them all those years primarily out of affinity.

Benways and its iconic logo — the white, black and red shield reading, "Dependable Transportation" — have now gone the way of *Caribay's*, *Magnets* and countless other local businesses of the past. A company is like a person — it's born, lives and dies. Benways is gone but will not be forgotten. Not by me. — *JD*

All these stories are true, though names and locations may be altered to protect privacy.

INFO

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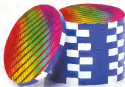
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The Chips Are Down

Does IBM have a future in Vermont?

BY PAUL HEINTZ

What we're looking at is a city," Frank Cioffi says, nodding at a sprawling landscape of industrial buildings, electrical transformers and storage tanks on the banks of the Winooski River.

The 59-year-old economic development guru stands like black Nixon Minutes toward a green shack that stands sentry at the northeastern entrance to IBM's Essex Junction campus.

"We're not going to be able to get it," he says, pulling a T-shirt and mistaking from the barracks. "Security is watching us."

In more certain times the Greater Burlington Industrial Corporation president might easily escort a reporter through the 725-acre campus, which GBC developed from farmland 60 years ago. But with big blue reportedly no longer a role of its chip-making division in Essex, it's of the chip-making division in Essex, it's of the chip-making division in Essex, it's of the chip-making division in Essex.

Essex Cioffi, its loudest local cheerleader, is in the dark about what a mid-1990s audit for the \$100-million-plus plant remaining at the facility. Like many, he suspects IBM will reveal its intentions next week when it releases its second-quarter earnings report.

"We're dealing with two public corporations that aren't going to tell us anything, because they can't," he says.

Clouds of uncertainty have loomed over Essex Junction for more than a decade, as the company has retrenched and its Vermont workloads dwindled from a 2008 peak of \$150B. But never

have the skies above the industrial park looked so dark.

An IBM reputation itself as a services-oriented company focused on cloud computing, it has jettisoned less profitable hardware operations. In January, it struck a deal to sell off its low-end server business to China-based Lenovo for \$2.1 billion.

Though GlobalFoundries operates on the very chip-manufacturing work conducted at the Essex Junction plant,

Some believe some total globalFoundries might spell economic salvation, while others expect the firm to shutter the plant and export its jobs to New York, Germany or Singapore, where it already operates similar facilities. Many seem to think the future lies somewhere in between more job cuts, but no sudden closure.

"I don't think it takes a 9th Beta Kappa in economics to realize there will be an

"I mean, if those jobs went out the door, there's no way around it. It would be, at least in the short- and medium-term, a major economic problem for the State of Vermont," says Secretary of Administration Job Spaulding. "Over the long run, Vermont is well-situated with the kinds of things we're doing. We'll recover from it."

Since reports of a sale emerged earlier this year, Spaulding's colleagues in state government and Vermont's congressional delegation have struggled to elicit an appropriate response.

Essex obtained through public-records requests show an administration eager to craft incentives that might persuade IBM or its successor to keep the plant running. But they also show a hesitancy to give away the state to an aging enterprise, particularly when state money might be better used to lure growing ventures to Vermont.

"We need to take a rifle approach, not a shotgun approach," Spaulding says. "We need to make sure that with our limited resources, what we are doing is going to provide a real result — not just sort of spray stuff out there and hope it sticks."

Meanwhile, workers say the lingering uncertainty has exacerbated an already stressful climate.

"There are rumors every week that say day now our jobs are going to be cut," says one tech-support employee, who has spent a decade at the plant. "It has a huge effect on morale and whether people go to their work does that day. There's an overall sort of apathy."

Emails obtained through public-records requests show an administration eager to craft incentives... but hesitant to give away the store to an aging enterprise.

reports in the financial press have indicated that the company is interested in IBM's patents and engineers — not its aging facilities.

The truth is, nobody outside the corporate boardroom seems to know what will happen to the Essex Junction plant. Of the two dozen business leaders, economists, government officials and workers interviewed for this story, not one claimed to hold the answer, though many were willing to offer theories.

immediate impact," says Essex municipal manager Pat Schmitt, whose area has prospered as the company's local host. "How much and for how long is the variable."

Though IBM Vermont is no longer the juggernaut it once was, its footprint in the state remains sizable. According to a recent GBC report, some 10,000 Vermont families are supported directly or indirectly by the company's annual local payroll of \$100 to \$150 million.



Along with two other workers who requested anonymity to protect their jobs, that employee says the formerly state-of-the-art facility has suffered as IBM has turned its attention elsewhere.

"Some of the tools and machines and robots I work with have been there longer than I've been there," says one manufacturing operator who has spent a decade and a half at the plant.

One night, that employee says, he had to wait until midnight to fix a broken piece of machinery. Though the part he needed was sitting right there, he was not allowed to spend another dollar that day.

"The engineers joke that we're making tomorrow's technology with yesterday's tools, today," he says.

Fgb Foundation

IBM's improbable journey to Vermont began on the slopes of Mount Mansfield and Suicide Six. There, Thomas Watson Jr. and his brother, Arthur, spent their college years learning to ski.

"They just fell in love with the state," says Arthur's daughter, Jane Stinson, a major Democratic fundraiser who lives in Norwich. "They could see that the state really needed more economic development and that the people of Vermont were hard workers."

Soon after their father, Thomas Sr., handed over IBM's reins to the next generation, the brothers decided to build a new plant in Chittenden County, which was reeling from job losses at General Electric and the American Woollen Company. (The brothers would later co-own and develop Smugglers' Notch.)

For decades after the Essex Junction plant opened its doors in February 1953, it led the way in manufacturing IBM's cutting-edge products, from wire copper relays to 64-bit memory chips to 200-mil/0.5-mil waferline widths.

But the facility's star began to fall in 1993, when then-New York governor George Pataki offered up more than \$30 million in state incentives for IBM to deploy its next-generation 300-millimeter technology in East Fishkill, NY — instead



Figure 4.10b

of Vermont. The larger vials are more cost effective, because they can be sliced and sliced into twice as many microtubes.

These days, according to IBM spokesman Jim Walker, the Essex Junction plant performs three primary functions. Its 300-millimeter fabrication plant, or "fab," produces custom-ordered wafers for clients in the mobile, gaming and defense industries. Its photomask facility or "mask house" reproduces lithographic images on wafers produced in Essex Junction and East Fishkill. And its testing facility performs quality control for many of its North American semiconductor products.

IBM, whose campus extends across the mezzanine Williams, also serves as a major Chittenden County landlord. As it has shed jobs, the company has consolidated its operations and leased space to General Dynamics, People's United Bank and even the State of Vermont.

"We have entire floors and buildings that used to be offices that are empty now," the manufacturing corridor says.

Depending on where you sit, IBM remains life's central — and still profitable — node in the semiconductor industry or it has become hopelessly obsolete. Either way it is no longer central to the customer's evolving business model.

"IBM has been going more toward software and services for the past 15 years," says industry analyst Jon McGier of Thomas Research. "They're pouring down to where their revenue stream is, where they cut profits there."

In recent years, IBM has dispensed with its personal computing, disk drive and server manufacturing businesses, looking instead toward data storage and cloud computing. Virginia Roseray, who was named president and CEO in late 2011, has sought to acknowledge that transformation, but the company's sluggish revenue growth has disappointed Wall Street.

According to Bloomberg, the company has been trying to offload its chip-making division for at least a year. Though earlier reports indicated that Intel and Taiwan Semiconductor Manufacturing Co. were interested in buying for it, GlobalFoundries now appears to be the leading candidate.

Founded in 2009 when the Knesset of Abu Dhabi bought up Advanced Micro Devices' manufacturing arm, GlobalFoundries now ranks as the world's second-largest chip maker. In addition to its six fab in Singapore and one in Germany, the company has been building a \$3 billion, 360-millimeter fab in Malta, NY. The state-of-the-art Saratoga County facility currently employs 3,600 people — not including 100 engineers or less from IBM's Rensselaer and East Fishkill plants — and is expected to expand to 1,000 by the end of the year.

According to spokeswoman Tanya Hafford, GlobalFoundries was drawn to the location by its proximity to Albany's College of Nanoscale Science and Engineering – and by \$1.5 billion in subsidies from the State of New York.

"Being able to physically locate commercial manufacturing in close proximity to that R&D work was important to us," he says. "It really wouldn't have been feasible to do this in New York or the United States without those locations."

Like Keller, Ballard declines to comment on whether GlobalFoundries and IBM are engaged in negotiations — nor will he say whether the company has any interest in acquiring more fabless.

McInnes, the industry analyst, thinks not.

"I'll be honest with you: I don't see major value in any of IBM's older fabs at this point in time," he says. "But having some of that expertise, so long as IBM doesn't lose too much of it, that might be useful."

In Vermont, government officials and workers are building out hope that, because GlobalFoundries already has a 300-employee fab in upstate New York, it might shunt Kier Fieldall before Rensselaer Junction. They also think Vermont's mask house and testing capabilities could add value to GlobalFoundries, which does not operate such facilities in North America.

Local boosters have one more card up their sleeves: a Department of Defense program known as Trusted Boundary.

As semiconductor manufacturers moved their operations offshore in the late 1990s and early 2000s, national security officials worried their weapons and computing systems could be compromised. So they partnered with domestic manufacturers to create secure product pipelines.

In 2004, Sen. Patrick Leahy (D-Vt.) helped IBM obtain a 10-year, \$600 million Trusted Foundry contract for the Essex Junction plant, transforming it into a leading defense manufacturer. That contract was recently re-upped, though Butler declines to provide details.

"[Lesby] has projected funding requested by DDO for Trained Faculty and in some years, when warranted, even increased the annual appropriation far above the annual budget request," says spokesman David Clark, whose boss is the senior-most member of the Senate Appropriations Committee.

IF IBM left Vermont, it's unlikely Leaky would go to bat for the company in the future.

It's also unclear whether a foreign-owned company, such as Gießerei Foundries, would even be eligible to operate a Trane Foundry facility through Ballard says "theoretically it's possible" the company could become certified for DOE work.

"[Luby] and many others are keenly interested in knowing how that question would be answered," Curle says.



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The Chips Are Down

BY PETER

A Hand Up or a Handout?

Months before the federal presidency paled on IBM's possible sale of its semiconductor business, local plant officials were sending signals to Vermont's business community and government leaders that they needed a hand up — or a handout.

In a January 3 letter to then secretary of commerce Lawrence Miller, Frank Cioffi wrote that IBM had recently "pulled together" local business groups and the company's Bluebird lobbyists to discuss "the future of IBM Vermont."

"From this discussion, it became immediately apparent that there are significant, though solvable, challenges IBM must overcome to maintain its market competitiveness and, in turn, maintain their development and employment position in Vermont," Cioffi wrote.

The group suggested forging a "preferential" electricity rate agreement between IBM and Green Mountain Power and reducing sales, property or corporate income taxes for "strategic employers," such as IBM.

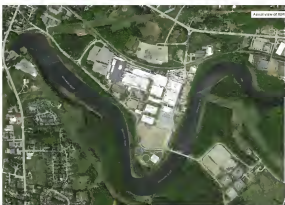
Around the same time, according to emails obtained through public-records requests, Agency of Commerce and Community Development staffers were meeting regularly to brainstorm their own ideas with IBM. Also of "incubator ideas" with grant-tasks ranging from \$250,000 to \$5 million included tax credits aimed at R&D, hiring and capital investment.

One proposal would have reduced property-transfer taxes faced by a successor company so long as it pledged to retain at least 75 percent of the existing workforce. Another would have authorized the governor to award up to \$5 million to "an existing business in Vermont with significant employment" that was shut to another business and threatened with closure or relocation.

To Miller, prepared to meet with IBM officials on January 8, "I've help" tighten things up on the proposals, one Commerce staffer noted in an email that, "They were looking for either savings of \$1m annually or cash or a combination of both." Another wrote that if it turned out IBM was happy with a proposed electricity rate reduction, "we can deal [the proposal] back, but that will be hard to do once presented to them."

IBM was clearly willing to play ball. A week after Miller's meeting with Essex Junction plant officials, corporate lobbyist Janet Doyle provided the state with economic impact data, presumably upon which to take the decision.

Meanwhile, Cioffi was keeping up the pressure on administration officials. In a January 28 email to Miller and



two deputies, he asked how "the R&D incentive initiative that you are working on" was progressing. He added that Janet Doyle had said that the Essex Junction and East Fiddell facilities, was out of the country, but, "I know that she will be looking for a final plan from the Governor upon her return."

As word spread in late January about a new round of layoffs throughout IBM's semiconductor division, critics on the incentive ground to a halt. The public record doesn't explain why but it's possible the administration was leery of handing out money to a company that was continuing to shed local jobs.

By late March, another 135 Vermonters had been laid off from the plant. Among them was Mark Kruse, a 46-year-old environmental manager from Burlington. When he heard the news on the February 26, Kruse recalls, he said, "We're getting a head-start. I don't even know if we're going to be here much longer."

In their internal correspondence, state government officials sounded equally pessimistic. After Miller circulated a news story about IBM's layoff plans, Economic Development Commissioner Lisa Gosselin wrote, "This is looking more and more like an 'insurance' program here, not an incentive program."

As winter turned into spring, Cioffi's emails to the administration grew

BIG BLUE

plans 105-acre facility in Essex Junction has a wastewater treatment plant, a fire station, a bridge over the Winooski River and of course, its manufacturing facilities. Figures here were compiled by the Greater Burlington Industrial Corporation.

4,000 PLUS VERMONTERS: IBM's estimated number of employees, drawn to the plant from all over the state — well off from the peak of 11,000 workers in 2001.

\$250 MILLION TO \$250 MILLION: IBM's estimated annual payroll.

\$27.1 MILLION: Cost of the plant's electricity in 2003.

\$4.5 MILLION ANNUALLY: IBM's Vermont tax bill.

\$2.8 MILLION: IBM's property taxes.

* Source: IBM headquarters; the Vermont Public Service Board.

increasingly frank. After the *Wall Street Journal* reported on April 3 that GlobalFoundries had "emerged as the leading candidate" to buy IBM's chip-making facilities, Cioffi sent the story to Spaulding and Sherrill chief of staff Lou Miller, writing, "If Vermont plans to do something, it's better like the clock is about running out."

Days later, Cioffi sought the support of Chittenden County job-hunters David Costes and Horace Sylvester to pressure the governor's office to act.

"I don't think any sitting Vermont

elected leader wants to hear the news that IBM Vermont has been sold affecting over 4,000 working Vermonters and our state never even tried to create numerous and investment incentives," Cioffi wrote the two.

Costes reassured Cioffi that he had already named such concerns with Spaulding in person and then did so again in an email to his administration secretary.

"I can't imagine a sale would only see a gradual reduction of employment at the plant," Costes wrote Spaulding. "IBM is a tough negotiator as you will know it."

would seem a buyer would have to take quick and drastic measures to capitalize on potential savings."

The message, apparently, was received. Just one week later, Shumlin convened a press conference to propose a \$14.5 million Vermont Enterprise Incubator Fund, which he could deploy in "unforeseen or extraordinary circumstances" to attract or retain major companies. Within a month, the legislature signed off on it and sent it to the governor's desk.

Pat Moulton, who took over for Lawrence Miller in June, "We've done a pretty good job of keeping our business climate as competitive as possible, given our size and our capabilities. So I don't think there's any one action you could point to and say, 'We screwed that up.'"

On the contrary, administration officials argue, they took steps the winter and spring to cut IBM's energy bills by brokering a deal with Green Mountain Power to freeze IBM's electricity rates for



'A Number Bigger Than Zero'

Shumlin's political opponents are quick to point to the governor for what they call a failure to keep Vermont competitive enough for IBM.

Vermont GDP chairman David Sunderland points to two areas he believes have been neglected: transportation infrastructure and the price of electricity. He is particularly critical of Shumlin's 2011 decision to drop out the Connecticut Coast Circumferential Highway. Proposed decades earlier to ease traffic from I-99 to IBM's campus, only four miles of the four-lane roadway were ever built.

If the company leaves the state, Sunderland says, "I think it will certainly shed some light on the neglect of the Shumlin administration and the Democratic supermajority on the state and both infrastructure improvements that obviously should have taken place."

But Shumlin's advisers take exception to the charge.

"This thing about the Cure is not going to stick," Spaulding says, noting that in November 2012 Shumlin proposed \$200 million in traffic-relief projects in the area, many of which are now being built. "It's clearly a false argument, and anyone who looked at it would know it."

According to Secretary of Commerce

the next three years. If approved by the quasi-judicial Public Service Board, the freeze would take effect in October after IBM and all GMP customers benefit from a 3.46 percent rate decrease.

"We talk with [IBM] fairly regularly," says Department of Public Service Deputy Commissioner Darren Springer, a Shumlin appointee charged with representing ratepayers. "We know one of the things they're looking for is stability and predictability."

In pre-dived testimony to the PSE, IBM's energy manager Nathan Fiske wrote that the Essex Junction plant spent \$171 million on electricity in 2011. The price per megawatt in Vermont, Fiske estimated, was 30 percent higher than in Kansas, Quebec, where IBM operates another facility.

"IBM Vermont competes on a national and an international level and therefore faces stiff competition from facilities that pay significantly less for electricity than we do in Vermont," Fiske wrote.

Of the GMP agreement, Spaulding says, "That's a big deal, man. That's a big deal. That's not sitting around on your hands."

Vermont's three congressional delegates — Leahy, Sen. Bernie Sanders (D-Vt.) and Rep. Peter Welch (D-Vt.) — have also been eager to remind IBM what they've done to support the plant over the years.

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Photo by Sarah Newman

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The Chips Are Down

BY JEFF

In addition to funding Trustad Laundry, Lesky's staff points to their best work reforming distressed property (as their last perch as chairman of the Senate Judiciary Committee). Another staff notes the junior senator's efforts to bring Department of Energy solar research to IBM's campus.

That sort of access and support from Vermont's congressional delegation and state officials features prominently in Vermont's pitch to IBM.

"They have access to all levels of government, from the governor on down. That's not something New York State can deliver," Modina says. "When you have a problem in Vermont, you can pick up the phone and get a commissioner, a secretary or the governor on the phone."

Not everyone is pleased that the state keeps bending over backwards to please one of the world's wealthiest corporations. When Shand's Vermont Enterprise Incentive Fund received the Senate floor in May, Sen. Peter Goffredo (D-Windham) spoke out against what he called "corporate welfare."

"It is almost to think that a \$4.6 million incentive will make any difference to IBM's decision to stay in Vermont," Goffredo now argues, noting that IBM has \$10 billion in cash on hand. "Vermonters should be angry about this. I hope they hold the legislature and the governor accountable for sending their tax dollars to a company that doesn't need it, while rising property taxes on homeowners and businesses that can't afford it."

William-based economist Jeff Gass says he's constantly surprised that legislators like Goffredo don't share his "sense of urgency" about the fate of Vermont's biggest private-sector employer.

"This situation and the uncertainty that surrounds it is worthy of a much higher level of discussion than I've seen," he says.

Gass concedes that Vermont will never have the cash to compete with New York's deep pockets, but he believes that offering up even limited incentives "sends an important message" to IBM and GlobalFoundries that the state is committed to economic development.

"It's important for us to have something on the fiscal assistance side that's a number bigger than zero," he says.

Administration officials share that view, but they want to walk closer to IBM and so warn that the \$4.6 million comes with strings attached: namely, job guarantees. They say the money could just as easily go to another business, such as one of the two out-of-state enterprises that Shand's has recently hired or is interested in moving to Vermont.

"The notion of incentives is that, by definition, you're causing things to



Photo: Kenner



Photo: Kenner

It was exciting and it was challenging. The pay was good. I was able to save money for my kid's college, move across town to a nicer house, have all the things people want.

MITCH KRAUSS

be different than they'd otherwise be," Lawrence Miller says, adding that it's not "free money."

For that reason, several government officials have privately complained that Goff's aggressive and public advocacy for more and more incentives has undercut their bargaining power.

Two weeks ago, for instance, Goff held a press conference at IBM's Burlington office to call for a suite of expensive measures, including a public purchase of IBM's wastewater-treatment facility. When Shand's was asked whether he supported Goff's plan, the governor found himself awkwardly consenting to "good checks" of the proposal.

Some of Goff's approaches, such as paying the \$4.5 million out there as if it's a done deal, is not something we think would be a smart thing to do," Syndland

says. "I think we'd want to know what we were getting for some or all of that before we committed ourselves to it."

Human Toll

What will happen if IBM sells all or part of its Essex Junction plant?

"It could be any one of 40 scenarios," Modina says. "The guesswork can be a little mind-numbing."

If a successor company like GlobalFoundries were to inherit some or most of IBM's workers, it could be eligible for millions more in state funding through the Vermont Employment Growth Incentive program, which targets growing businesses. But how long those jobs would stick around is another question.

"GRC believes that if VT does not

bring its A-game" than any successor will close the VT operations in 3 years and move elsewhere to a site that appreciates and values job creation, investment and economic development," Goff wrote in a rather pointed June 16 email to Shand's senior advisers.

Whether layoffs come immediately or down the road, Commissioner of Labor Anne Noonan says her department "will be ready."

"We will have the resources. We will have the staff. We will have the programs in place to help," she says.

After IBM's most recent layoffs — 419 last summer and this spring's 135 — Noonan's department helped as former workers sign up for unemployment insurance and arranged job fairs featuring growing employers, such as Haring Green Manufacturing, Colson and Decker.com.

"I've been a real mix of how people have landed, but they were clearly seen as a very desirable group to connect with," Noonan says. "Because of their employment history and education, they may have had an easier pathway to transition."

For Krusar, who lost his job in IBM's latest round of layoffs, the pathway was long and trying.

After 12 years working as an IBM contractor at its Essex Junction campus, Krusar applied for an environmental management position at Big Blue in 2011.

"It was exciting and it was challenging," he says. "The pay was good. I was able to save money for my kids' college, move across town to a nicer house, have all the things people want."

Krusar knew going into it that working for IBM was a risk, but he did not anticipate the amount of working hours an over-demanding enterprise. As he watched his colleagues lose their jobs, he says, he found himself unable to sleep and eat, worried he'd be next. His pain, meanwhile, avoided risky assignments and sought not to draw attention to themselves.

"You get into hole and survival mode," he says. "But you can't run with that mentality."

In January, Krusar realized that another round of layoffs was looming and he might not survive.

"I started connecting the dots and knew my number was up," he says.

In the weeks after he lost his job, Krusar says, he found himself withdrawing from the world like a turtle and anyone picked up the slack, and the three took on a roommate to help pay the mortgage. The experience, he says, was trying and humbling.

"It's kind of like starting over," he says. "It rocked me. And I think there's no uncommon."

IBM no longer releases plant-specific employment numbers, but state officials estimate the Essex Junction plant has shed more jobs in the past 15 years than remain there. And yet, the state's economy has, so far, weathered the storm. As Scheidel is fond of repeating, Vermont's unemployment rate is the second lowest in the nation.

"Look at Chittenden County," Scheidel says. "It's still a vibrant hub. It's one of the top 10 places to be such startup in the country."

But Cinc, the Williston economist, warns. "There's a big difference between going from 4,000 to 4,500 and 4,500 to zero."

A precipitous closure would ripple out through the community and affect industries ranging from real estate to forest products, he says.

Hickok & Boardman real estate agent Carol Andrus says that previous layoffs at IBM have plagued "a little bit of a slowdown" in the local real estate

market. "That it's never been a devastating slowdown."

A total closure, however, "would be really bad, not only for Essex Junction, but for the whole county," says Krusar real estate agent Bill Kilday.

It would also sap government coffers and strain public utilities. IBM pays \$2.8 million a year in state and municipal property taxes, spends \$4.5 million on natural gas—along with that \$37 million on electricity—and gobbles up 34 percent of the Champlain Water District's supply, according to a GHRC report.

"It's always a cloud hanging over our heads," Scheidel, the Essex municipal manager, says of the prospect of a plant closure.

But he argues that Chittenden County's economy and even Essex is diversified enough to absorb smaller layoffs.

"We have Vermont. And in previous layoffs, people stayed," he says. "I don't see the place turning into a ghost town."

Krusar, for one, briefly flurried with leaving the state. He interviewed for jobs all over the country, but in the end he decided to stay. Just last week, he began a new, temporary gig with a growing Vermont company. He says he's "cautiously optimistic" it will work out.

"I wonder if I'll ever really stop looking for jobs," he muses. "There's no such thing as job security."

At least some of Krusar's former colleagues feel similarly.

"I've been a union member for 14 years and I've never seen morale as low as it is. People are saying 'Why should I do a good job? It doesn't matter,'" says Earl Manqueau, a 26-year plant employee who serves as vice president of the Alliance of IBM labor union.

"Everybody's reading the writing on the wall. Some are making the decision to leave," says the tech-support worker who has spent a decade at the plant. "In a few instances, management made the decision to cut people and didn't have an understanding of who, exactly, they were cutting."

Another employee, who has spent more than three decades at the plant, says many of his colleagues are carried about the prospect of GlobalFoundries taking the place of IBM's bonds.

"A company like GlobalFoundries has a lot more cash behind them to invest in semiconductors, and that's what their business is," he says.

To the tech-support worker, all that matters is that he remains employed.

"If GlobalFoundries was going to come in and keep everyone or a great percentage of them, everybody would be fine with it," he says. "I don't think anyone cares what name is on the paycheck, as long as they keep putting one." ☐

Contact: paul@severaldays.com

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Happy Campers

Lincoln's Zeno Mountain Farm attracts friends and artists of all abilities

BY KIAN CHIANG-WAREN

On Independence Day, the streets of downtown Lincoln were lined with bystanders having a cloudy morning to watch the parade. Gov. Peter Shumlin walked down the streets waving, as did dignified contingents from local fire departments, veterans' associations, scout troops and others. Flots from local businesses passed, toasting candy to kids.

On the corner of Maple and Pleasant streets, the crowd was just beginning to get restless when it heard strains of Phish's "Williams" blaring from speakers on a parked school bus. The vehicle bore the words "Zeno Mountain Farm" — a summer camp in Lincoln — emblazoned on its side.

Behind the steering wheel, Will Halby, one of Zeno's four cofounders, hopped his head to the beat. Up ahead, in front of the bus, a streamer of campers escorted drums, sporting gray tops and armbands, did a choreographed dance with spinning wheelchairs, pumping their arms to the song's chorus. Others, dressed in flares and woodsy costumes, danced on a float decorated to resemble a giant marijuana leaf. Yet others carried a "Be Happy" sign and a rainbow. As the parade turned onto Main Street, a streamer in the crowd — which had perked up and began cheering — held up a toddler. "Look," she called out, "it's the happy bus!"



CULTURE

Zeno Mountain Farm and volunteers

Zeno Mountain Farm is a nonprofit organization in Lincoln that runs annual camps for adults with developmental disabilities, maintaining a roughly one-to-one ratio between campers and able-bodied and volunteer staffers. By most definitions, only half of the camp's 80-person parade posse would be considered "able-bodied." But at Zeno, campers are known for their artistic abilities or their personal qualities, not their cerebral diagnoses.

Led by brothers Will and Pete Halby and their wives, Vanessa and Tina, Zeno has a mission: "to support lifelong

creativity here [Lincoln]," a Western, has been shown in 10 film festivals and took home Best Short at the Boston International Film Festival last year. A documentary film on Zeno and the making of *Halfpint* by Michael Barnett, whose movie *Superhero* aired on HBO, will be released this fall.

"It's been kind of nuts," said Will, who, with Vanessa and their three children, is temporarily living in Los Angeles during the winter months to fulfill Zeno's newfound success in the movie business. "But it's great because it only brings more people into the mix, and it celebrates the message of who we are in a not-creaky way."

This Saturday, July 12, the Big Picture Theater in Westminster will host the Vermont premiere of one of Zeno's earlier shorts, "The Return of the Musketeers," a pirate musical, and "Sky Spied Eagle Eight," about a young man seeking real-life superheroes. Film screenings and promotions have become key fundraising events for the nonprofit, which relies entirely on donations and volunteers.

Zeno's \$175,000 to \$300,000 annual operating budget comes from lots of small donations, a strategy the directors jokingly call the "Obama" model of fundraising. Pete estimates that some 2,700 individual donations covered this year's expenses.

"We just ran a theater, hold a movie promotion and invite everyone we know, and everyone will come and donate," Will said. "But it's also a great way to

celebrate and build the community beyond the camp borders."

That community has climbed into the thousands and includes some celebrity friends, such as Jack Blackstone, who bought a part on Zeno's Lincoln property, and singer-songwriter Darius Rucker, who "showed up at camp to play a few songs one night and literally never left," Pete Halby recalled. Actors including David Arquette and Rob Delaney have performed oncamp in Zeno's films.

"People are so psyched and, I think, blown away [by the film]," said Pete. "And that's what we want. For us it's not about disability; it's about a community of actors and a beautiful message. The word 'disability' puts people in a frame of mind that I think we want to break."

The Halbys have called Vermont home since 2006, when the two families purchased a 270-acre parcel of land as a vacation in Lincoln with sweeping views of the Champlain Valley.

The four founders had worked in camps and programs for adults with developmental disabilities for nearly 25 years — their entire adult lives. Over time, they developed close ties to the national sports program *Accompagnement* and to Camp Abbebrooke on Martha's Vineyard (where Pete and Tina first met), as well as to an extended network of individuals and families in the disability community.

In 2010, Will founded a group of camps in Los Angeles. The Halby clan

WE REALLY DON'T TALK ABOUT [DISABILITY] VERY MUCH.

PETE HALBY

The bus brought up the rear of Zeno's procession. As it moved, a volunteer reportedly hopped on and off bringing water to thirsty campers clomping ahead and guiding those who were tucked out onto the bus for a rest. Other volunteers held hands and danced with and pushed the wheelchairs of the campers, whose developmental disabilities included spina bifida, Down syndrome, autism and traumatic brain injury.

"The Fourth of July parade is my favorite moment, every single year," Jeremy West, 38, had told *Zeno Days* in an interview before the festivities. The Maryland native, who has a rare genetic disorder called Williams syndrome, has been coming to camp at Zeno for five years. "They just have excited. You put on a show, and everyone's just loving it," he said.

friendships between people of diverse abilities." The camp rejects the binary opposition of "able" and "disabled."

"We really don't talk about [disability] very much," said Pete Halby in a June interview in Bristol. "We talk about Larry, we talk about Beby, we talk about Steve, we talk about Pete and we talk about Will. We don't talk about the fact that Steve has a chromosome missing."

With roots in Vermont and Los Angeles, Zeno creates feature films and stage plays with integrated casts. Its biggest annual program is a five-week performing-arts summer camp that begins with building parade floats and ends with an original play performed for the public. Shorter film camps take place throughout the year.

Some of Zeno's films have become



rehabilitated it as Zeno Mountain Farm five years later, when they moved to Zeno Road and registered the nonprofit in Vermont.

"We had all those experiences at all these different places, and then we pulled them all together and said, 'We all love being in Vermont,'" said Will — who, like his brother, graduated from the University of Vermont. "We were on the fringes of starting families, and this was very much where we wanted to start [here]."

Since 2009, Zeno has hosted dozens of camps and volunteers at its summer camp. In the winter, the site hosts a ski camp in collaboration with Sugarbush Resort in Warren. Zeno also

runs nine short, activity-specific camps in California, Florida and Guatemala throughout the year. Those activities include filmmaking, music and water sports — experiences that are normally off limits to many individuals with disabilities.

"There's really no limitations," said Jill Collins, the parent of a Zeno camper. "[My daughter] can zip-line, she can ski, she's in puzzles, she's in seasons!"

Collins' daughter, Madison, was born without the ability to speak, and didn't begin walking until she was 9. "She wasn't supposed to live until 10," Collins said. "She was supposed to never walk and now she's 20, she walks, she's still

unverbal, but she really gets her point across, and she's funny as hell. In this environment, she thrives," Collins added, "and it's beautiful to see."

Collins is working at Zeno this summer with her friend Colleen Nelson, like everyone performing staff duties, they are unpaid. Each year, dozens of people from around the country turn up in this remote outpost to volunteer their time. The number of camps and onsite volunteers during the summer hovers around 70, many individuals come for short intervals as their work schedules allow.

According to staff, Zeno grows by word of mouth. "Friends of friends keep growing it, which is nice, because these are the best references," said Pete. Since camps return year after year, their support evolves organically. That familiarity drives as a safety mechanism, returning volunteers understand campers' medical needs and can respond appropriately to problems.

Many of the volunteers are local residents who jumped in to lend a hand when Zeno arrived six years ago. "We can't stress how much we appreciate the Bristol and Lincoln area," Will said. He ticked off a long list of individuals who donate their hours and local businesses that donate food during camp sessions.

"I feel like I got more from Zeno than I gave to Zeno," said Kristi Swadlow. John Meyers, who volunteers in the camp's kitchens each summer, "One of the things I found at Zeno is that everybody has a different way of communication. Whether people are verbal or nonverbal, or deaf or challenged physically or cognitively, everybody communicates, and if I just slow down and have patience and open my mind, all of a sudden communication can be incredibly rich."

"I read an article by the CEO of Best Buddies [International], a nonprofit that pairs individuals with disabilities and volunteers," and he said the dream line would be a world where programs like Best Buddies didn't have to exist because people with developmental disabilities would be so well integrated into society," Will said. "And I agree with that, but, at the same time, I'm certain that — everyone would still want to come to camp." ☺

Contact: zamo@zenocamp.org

INFO

The Return of the Merchants' and City Square Sign Lights produced by Zeno Placato at Five Saturday July 12, 7:30 to 9 p.m., at the Big Picture Theater in Warfield, Free. zenocamp.org/zamo

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BOOKS

Talking Cycles and Ideas with David Cavanagh

SEVEN DAYS: Why did you decide to write poetry about cycling? Or did it just sort of happen?

DAVID CAVANAGH: A few of the poems just happened and were part of another book coming out next year from Salmon Poetry in Ireland. Then I noticed that there were several of them and started to wonder if I could write that was a bit. I started to see that cycling might be a way to get in a number of scenes and topics that are important to me.

SD: How did you first connect cycling with Plath's thought?

DC: Among other things, the story of Plath's care is about our limited perception of reality, or what we think is reality. I wrote the title poem about riding down a road, among trees and houses, etc., and wondering what happens to those things once they're behind us, in the past, wondering how much I was missing as I rode past, and wondering if I was really seeing reality or just the title but that I let myself see. The phrase "cycling in Plath's care" came to mind, and it became the title. I also just thought it was funny, the idea of someone riding a bicycle around inside a cave, especially the cave of an ancient Greek philosopher. I don't mean it to be heavy.

SD: Tell me about your history as a cyclist.

DC: I've been riding bicycles regularly since I was a little boy in Montreal. In the past 15 years, I've become sort of obsessed with bike riding as a way of keeping in shape, as a stress reducer (a lot cheaper than therapy), as a form of meditation, as environmentally sound, as a very practical means of transportation and just a lot of fun. I do long rides, short rides, commutering rides, rides to the grocery store or downtown for an errand or a beer. Although I work for [Johnson State College], my office is at [the University College of Vermont] in Winooski, and I commute to it from Burlington most of the year.

I have five bikes at the moment. The oldest is a 40-year-old 10-speed, the newest one is a very fancy road bike that is a marvel of technology, though as

bike design it's not much different from the "safety" bikes that became a craze in the 1890s — well over a hundred years ago.

SD: Do you think bikes have an important symbolic status in our culture right now, like swords and horses in Plath's culture? Or are they just bikes?

DC: They're not quite like swords and horses, but they are seldom "just bikes," either. They are gaining a certain romantic status and sometimes represent a kind of lifestyle. Depending on the person, they represent freedom, self-sufficiency, simplicity, an alternative to cars and a fossil-fuel-based culture, economical transportation, a healthy way of living, and probably a bunch of other things. For me they are all those things, but, as one of the poems says, "a small truth eludes / I love to ride."

SD: What are your favorite and least favorite aspects of current local cycling culture?

DC: I love how more people of all kinds, including whole families, are riding bikes, and for all kinds of purposes. I love the weekly personalized bikes that young people who attend on

least five events would be the guy in the pickup last week who batted by me too close and yelled at me to get off the road, and that Burlington and Vermont in general have a long way to go in making bike riding safe for people to do for fun and transportation. We're making progress, but for such a progressive city, we're way behind what other cities in the U.S., Canada and Europe have done. ☺

Contact: mcargh@sevenyears.com

INFO

Going to Paris? *Paris: Poems by David Cavanagh* (Farrar Press) \$20. Currently on sale at Phoenix Books and the Old Spoken Home in Burlington.

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Genes in Bloom

Montpellier-based science writer David Dobbs talks genetics and environment, orchids and dandelions

BY ETHAN DE SEIFE

Science writer David Dobbs is obsessed with orchids, but not because of any love for the plants themselves. These fickle flowers provide an apt metaphor for a genetic theory that he believes explains a great deal about human adaptability.

"The orchid hypothesis," as it's come to be known, holds that most human traits are like dandelions, in that we can take root and thrive just about anywhere. But a few of us are more like orchids, thriving only if "cultivated" in just the right environment. Dobbs, an award-winning freelance essayist as well as a forthcoming book, explores the controversial notion that the genes that seem to steer "disorderly" (read: damaging) behavior may be the very genes that permit "technical" (i.e., especially creative and successful) behavior.

Known in science journals for his blog, *Neuron Culture*, on www.dobbs.com, Montpellier-based Dobbs recently ended his formal relationship with *Wired* to concentrate on finishing his book on the orchid hypothesis. (The blog continues on Dobbs' own site.) That book, tentatively titled *The Orchid and the Dandelion*, will be published by Crown in 2015.

Dobbs' interests range widely across science, history and writing, and he actually took time to speak about them with *Wired* days.

SEVEN DAYS: What drew you to science writing?

DAVID DOBBS: I saw that when people are having arguments about how to do science, there's almost always a cultural argument embedded in that, and driving it. And that's what drew me in and is still a lot of what draws me into writing about science. The science itself is often very fascinating, but the nature of those arguments, and how they are driven by cultural arguments, has driven most of my interest in writing about science.

Q: You used to write fiction. What kinds of connections, if any, have you noticed between fiction writing and science journalism?

DD: [Both kinds of writing] concern how you structure a story, a narrative arc. I have a very warm copy of John Galsworthy's *The Art of Fiction: Notes on Craft for Young Writers*, in which he describes the classical narrative arc, with many trappings



David Dobbs

— basically, a hell that goes from left to right. [In writing about science], you want to get most of the factual material in the front part, so that when you get to the later part, it's just consequences resulting. You don't want to step in at that point to explain particular phenomena.

I find it very helpful to read notes to solve some of the problems in my own articles and books. For the book I'm working on now, I got a revelation from a John In Curre novel with a two-strand structure. The second time I read the book, I saw that that was the key to the puzzle I was dealing with.

Q: Though surely some skills are specific to writing about science, right?

DD: There's a certain amount of technical information you need to understand, but the bigger challenge is really understanding principles, and how they operate in any given field. There are a million ways to get in trouble by making mistakes in your writing, and you have to accept that you will make some and learn to respond to them responsibly.

Q: You left your blogging gig at *Wired* to concentrate on your book. How'd it work out?

DD: You surely. It was very hard to do both. Behavioral genetics is not what you

want to get into if you want to write a book quickly, it turns out.

It's always hard to write a book, but right now it feels dangerous to disappear from view. It's a quick-moving media landscape, and there's a sense that you need to be visible or you'll disappear. The author Helen Stone talks about "stock and flow." "Stock" is the things you produce that are lasting; "flow" is the conversation you have all the time. The flow enriches your own ideas and keeps you part of a conversation, but if it's all flow, you'll look back and wonder what you've done.

Q: Why is the orchid hypothesis useful or important?

DD: The fields of child development and behavioral genetics recognize the fact that people differ in their sensitivity to their environments. You can show that this has a neurological basis—that's really beyond challenge.

What's still disputed is that there's a handful of genes that help explain this difference in sensitivity. The idea that this is generally based has some implications for how we would view evolution, how we would view dementia, how we would see that our sensitivity might lead to something like depression, or what I call "attentional readiness." Some people,

if they're really focusing on their spreadsheet, wouldn't even notice a bomb going off in the parking lot. Someone else might notice a flash of light bouncing off of a car in the parking lot. Do these things matter?

Q: Well, do they matter?

DD: They can help to depathologize the ends of the bell curve. You start to recognize that there's an evolutionary reason that some of us are more alert to new things than others are others. It's well established that some people are more alert to novel stimuli. There can be a downside to that, if it's a first-grader whose attention to new things keeps them from concentrating. But there's also an upside. If you are particularly sensitive to new things that are physically perceptible in an environment, that might alert you toward being good at certain things. Some people make better pilots or soldiers or psychologists than others because they might be particularly sensitive to certain realms of activity or signal.

We're talking about a heightened sensitivity to experience. Sometimes that's bad and causes you more grief—you might cry when others might not cry. There are times when it's good. You might get more out of listening to Beethoven or looking at a painting or seeing a bird you haven't seen before. The idea is as alluring to me, but that's part of what I'm writing about the power of the idea itself. I think, as a science writer, that it's important to make that distinction. Separating your enthusiasm for an idea from the notion that you need to actually sell that idea. This is one thing that I have a real problem with about a lot of so-called writing on the science of behavior. It's too often sold as a science that is more mature than it is, and that it has actual answers that explain to us, with a sense of finality, what drives us and what makes us work. The best of the science is that the behavioral sciences are, in a formal sense, only a century old. We've learned a lot, but what we're learning expands to what we need to know in almost nothing. ☺

INFO

David Dobbs is the keynote speaker at the League of Women Writers' Writers Meet. Agents conference on Saturday, July 19, 8:30 a.m. to 10:30 p.m., at the Hampton Inn & Suites. \$140 members, \$160 nonmembers. leaguelowwomenwriters.org

Photo: Photo by and about David Dobbs at daviddobbs.net.

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Champlain Valley

Brokeback Green Mountain

A Vermont stage production of the book *Farm Boys* explores gay life in rural America

BY KEN PICARD

In the spring of 1992, Milwaukee writer Will Fellows began interviewing 75 gay men, ages 25 to 84, who'd grown up in farm families throughout the Midwest. Fellows, himself a gay man raised on a Wisconsin dairy farm, knew that many males like himself, who'd subsequently fled to larger metropolitan areas, felt like outsiders among their urban counterparts.

Fellows' goal was to give voice to the experiences of rural gay men who were typically overlooked or ignored by gay urban culture—or else, as he wrote, simultaneously stereotyped and romanticized as wholesome and virile “country boys with may chucks, ready to be plucked if they venture into the big city.”

The outcome of Fellows' interviews was his 1996 book *Farm Boys: Love of Gay Men from the Rural Midwest*, a compilation of 26 personal narratives of gay men, most of whom had abandoned rural living. Despite stories that bore many dark threads in common—personal anguish, social alienation, violence, religious conservatism, sexual persecution and rigid gender stereotypes—many of these men still felt a deep connection to their agrarian roots.

Later this month, a theatrical version of *Farm Boys* will be performed as part of the Vermont Pride Theater Summer Festival at the Chandler Center for the Arts in Randolph. Adapted for the stage by Chicago-based playwright David Zak, *Farm Boys* will feature an entirely Vermont-based cast.

Zak, 59, is executive director of the Chicago nonprofit Pride Films and Plays, and has won seven *Jeff Awards*. A self-described city boy, he grew up in Lisle, Ill., just outside Chicago. Zak attended college in Jacksonville, Ill., “which is

definitely farm country, so I can relate to some of these stories Will collected,” he says.

This will be the second stage adaptation of *Farm Boys*, albeit a very different one from the first, which was written by Dean Gray and Amy Rex and performed in New York City, St. Paul, Minn., and San Francisco in 2004. That version was loosely based on characters from Fellows' book and created a fictional storyline.

This time, Zak tried to delve closer to Fellows' original aim of providing a forum for these men to speak in their own voices. “I love the idea of a stage production that does the same thing,” he says.

ONE OF THE CHARACTERS
TALKS ABOUT HOW HE AND HIS
PARTNER RAISE PIGS,
AND NONE OF THEIR GAY
FRIENDS CAN BELIEVE THAT
THEY LOVE THEIR PIGS.

DAVID ZAK

The impetus for this version of *Farm Boys* came from Ken Rosenthal, executive director of the RUTP. Consistency director in Burlington. During a recent meeting with Rosenthal, Zak—who's been coming to Vermont every summer since the seventh grade—told her, “What day do you think Vermonters would want to see?” Though Zak cited Rosenthal's first idea about gay dancers—“Oh, I think, we're still celebrating gay marriage!” he says—he was originally

her other idea of portraying life in rural gay America.

When asked about the likelihood of a lesbian script—*Farm Girls*, perhaps?—Zak could say only, “It's in the works!”

Farm Boys interviewed Fellows and Zak separately by phone from their homes in Milwaukee and Chicago, respectively.

SEVEN DAYS: Be the original subjects of *Farm Boys* know there are stage adaptations of their stories?

WILL FELLOWS: Yes. About five or six years ago I was approached by a university archivist in Wisconsin to acquire the original *Farm Boys* research material, interview recordings and transcripts, so I had to get the subject's permission. Some gave permission without any reservation at all. A few said no, they didn't ever want their material in the archives available for public

scrutiny. Others said yes but wanted a delayed release some years down the road. That was an opportunity to let them know what was happening [with the play], if they weren't aware already.

SB: How closely did your own upbringing mirror those of your subjects?

WF: As I was doing these interviews, then later shaping them into narratives for publication, I was struck over and over again by what a personally illuminating experience this was: the insight I gained into being a gay male, a person born a rural background who was no longer living and breathing farm life, yet how some of its influences had carried over. At one point I remember telling myself that even if the book never got published and it just sat in a filing cabinet for the rest of my life, it was still worth doing because it was so enlightening.





Chandler Center's Farm Boys

SD: Were your experiences as painful as some of theirs?

WE: There were quite a number of very difficult and awful experiences represented in the book. That wasn't my experience. My farm upbringing was, if not an idyll, then at least [a] extremely marking space for me, and I'm grateful for it. I don't romanticize it, but I do recognize that my experience was much more benign than many of those individuals'.

SD: What most surprised you about their stories?

WE: Even though most of the men I interviewed were no longer farming — it's not a book about gay farmers — I was struck by how often they exhibited a certain longing for a return to that life and, sometimes, even had little fantasies about perhaps one day being able to have some land in the country

Even though they felt that who they were and the nature of their lives were at odds with being part of those kinds of communities.

SD: Do you think farm boys' interviews today would be very different than they were in 1982?

WE: I do. All these interviews I did over 20 years ago. The general cultural environment is so drastically different. Back in the early '80s, a major propelling force for many of these men to contact me and tell me about their lives came out of the whole HIV hysteria, and not just the discrimination [of gay men], but also the vast dying that was under way, and the need to tell the world who we are, where we come from and what we're about. As I look back at it now, I'm more aware of the influences of time and how it shaped what the book became.

SD: When the film *Breakback Mountain* came out in 2005, did you feel vindicated — or that it had stolen your thunder?

WE: Actually, it was interesting to learn that copies of the book had been given to [actors] Heath Ledger and Jake Gyllenhaal as they were preparing to play those roles. I think that's wonderful, that two actors would have been given some pretty basic source material to get a sense of the cultural and historical context out of which these characters were arising.

SEVEN DAYS: Would you see the previous stage production of *Farm Boys* or read the script?

DAVID ZAK: I read the script. I knew it had been adapted, but it was not very satisfying. We did *Writing on the Lorena Project* and other documentary pieces where you hear the original voices. When I went back to WIU, I said, "This needs to be a group of voices of people having their souls in the same way they did when you were interviewing them."

SD: How did you structure your version?

DE: It's pretty conversational, people talking about family and the seasons, and a lot about religion and how religion impacted people, as well as the rural topics: school, sex, relationships with parents and children. It's quite rich in terms of the variety of details.

SD: Tell me about the cast.

DE: I've got seven men who are really an interesting group. One of the actors is still in high school, but this will be his second encounter with *Chandler Pride*. One of the guys is in college. A couple of the performers are at the opposite end of the spectrum — they're retired. So they range in age from 17 to 70, which is part of what this whole experience is: old people and young people telling stories.

SD: How does the play unfold?

DE: Some of it is literally them enacting the oral testimonies that were recorded. Others are thematically interwoven, dramatic interactions between them. It'll be entertaining, I think, and there will be moments when someone sits down and tells a story that just breaks your heart. And it breaks your heart because you know it's exactly the way that story was told to WIU. Follow.

SD: Did you talk to any of his original interviewees?

DE: I didn't want to go there. Almost

everybody in the book is given a different voice, though. I know the names of the original people because I got access to the original documents. Some people think this is some sort of a dig against rural life, that things must be really horrible [for rural gay men]. But what I find really exciting about the book is how much joy there is for people talking about the animals or the land or the seasons. For some of these guys, rural communities really are their home, and they hate the city. I always picture these characters at the Chicago Pride Parade, which had, like, a million people watching the drag queens. They'd be horrified and running in the other direction!

SD: Anything that really surprised you about the book?

DE: The different experiences people had with their families and their religion. In some of the stories there's this [sense of] "We're working with the animals. We know what happens with the birds and the bees." There's a frankness about how Mother Nature works. And yet, in our homes, nobody talks to each other." So there's themes that comes back a lot, that being a part of the cycle of life outside the house doesn't necessarily make for peaceful relations inside the house.

SD: Does the play present these characters as they were, or then looking back, removed from rural life?

DE: A little of both. I think some people look back and say, "Thank God I got out of there." There are others who look back at that experience and realize that's home. So one of the characters talks about how he and his partner raise pigs, and some of their pig friends can believe that they love their pigs. They weep! And I see some take vacations, because, if the pigs get sick, we've got to be there for them. So there's a real pride that "This is who we are and this is where we'll stay." That's a really strong message. Home is home and, for some people, the farm is where your heart tells you to be. ☐

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INFO

Four *Sevens* performers Sunday 10:00 at 10 p.m. at Chandler Center for the Arts in Portland. Attend performance on Saturday July 28, 11:30 p.m. A discussion with the audience and cast follows that performance. The play is part of the Vermont State Sovereignty Theater Festival. \$20 in advance, \$20 day of show, students \$10/15. Free Pass available online. Info: 308-6454, chandler-vts.org

VerMexican

Taste Test: Mi Casa Kitchen & Bar, Stowe BY HANNAH PALMER EGAN

In the dusty, litter-strewn streets of Tijuana, tacos typically come from a grill or stand. A sole sizzling creoles, gristly, grilled mystery meat all sizzle, perhaps topped with a bit of cabbage or pico de gallo and a squirt of house-made sauce. The salsa is thin and mostly spicy and vinegary. But somehow it all magically combines to form a mouthwatering, chewy divine comedy — for me, great Mexican ridiculously deflates to terrible — with a certain shade of elenchismo.

MI CASA'S MENU MIXES AND MATCHES MEXICAN AND VERMONT FLAVORS, IDEAS AND INGREDIENTS. THE MASHUP BEGS A LITTLE GETTING USED TO.

Each food would be rarely out of place in Stowe, where owners Paul and Lauren Bloom replaced Patrick's Taperia, with Mi Casa Kitchen & Bar at Mammoth's Skier House in May, carrying the gringo-Mexi mash forward for another iteration. In a recent conversation, chef Scott Hammett, formerly of Pie in the Sky and Potteryline, said the team sought to bring "a traditional Mexican restaurant" to town.

But a glance at the menu, crissed in contradictions with Green Mountain fare, chef Bruce Trause, reveals a very VerMexican spin on things. Hammett sources meats and produce fresh from local farmers, and the wandering menu swings from chiles rellenos to searing wedge salad, mixing and matching Mexican and Vermont flavors, ideas and ingredients.

The mashup begs a little getting used to. Maybe start with a margarita! Until very recently, house margaritas were \$4.99 on week-day afternoons, but for the current price of \$6.95, I'd rather splurge on a fancier ripple. Mi Casa's pomegranate



Crispy pepper margarita and chicken wings

sauzorgita is a refreshing tropical treat on a dusty pink hue, spiked with ripe agave, bitterness. But for this drinker, sauzorgita hit the spot. Cool and juicy and not too cover, the coloring cocktail defined the sting of

my withering hope that I would find legit Mexican in the Green Mountains. Guacamole, for instance, was offbeat topped with smoked trout or Vermont fish — something few Mexicans would dream

up, as they tend to understand that good food is a rare perfection and should be treasured and left to share without excessive treasura. I believe at the oddball address

then succumbed to curiosity and opted for the meat. When the fresh-crushed avocado bowl arrived, sprinkled with crisp shreds of bacon and fish, the trout's smoky salt-breathed much-needed bite into the mash, which on its own was woefully underseasoned. It wasn't really Mexican, but it wasn't half bad. For gao, it's a splurge at \$11.95, but the generous portion can last a table of three through dinner.

The chips that come with it, fresh-fried and drenched with simple salt and just a sprinkle of sugar, were also great with other dishes, such as a flame-broiled, bubbling beef of queso fundido (\$16.95). The creamy, gooey, molten bowl of Chihuahua cheese came cradled with meaty poblanos peppers and caramelized onion or bread, but made for an over-the-top, heavy indulgence.

Fish happened in a coal bowl of tender, springy whitefish corniche (\$8.95), doused in bits and soaked in honey brine with crisp, red onion, scallion, avocado and cilantro. Ham says the chef has never swapped the white fish for tuna, but the complementary ingredients — salmon, trout or bass the same. The dark red fish likely adds a layer of umami richness to the dish.

There's rich salsa in a burrito Mexican secret that most steers in the menu, and it wouldn't be out of place on the tamer streets of Jalisco or Cancun. Nor would the side of oven-fried tomatoes made with sweet potatoes (\$13.95). These carried the meaty richness I grew to expect when I lived in Nicaragua. Whatever their provenance, Mi Casa's plantains were seriously great — crisp and worthy of warm hugs.

A plate of wings (\$7.95) kept closer to home. They were lightly fried and then tossed in sweet, sticky, chili-flecked maple glaze. A hint of apple-sealed chipotle pepper in the sauce was the only thing lacking the dash to Latin America. If this is your

PHOTOGRAPH BY PAUL



More food after the class finds section. PAGE 45

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SIDEdishes

BY HANNAH PALMER EDAM & ALICE LEVITT

Bogart's Back

A SINGLE PUBLIC FOUNDER GOES NATIONAL

The United States' first Chinese bistro/pub opens on July 26. The bad news: It's in Portland, Ore. The good news: Tuesday night will always be Vermont Night.

That's because BTU (Bistro/Taproom/Underground) is owned by Vermonters, a growing population in the West Coast's Burlington equivalent. The people behind the new restaurant — which later National announced as its most anticipated openings of the summer — are head brewer Sam Sava and chef owner Aaron Bond. Familiar? Bogart's father, Steve, is a consultant and creator of the project.

Bogart Sr., the founding chef-owner of Burlington's *a la carte* *Pub*, moved in 2009. He shared his recipes with his son for BTU brewers, he says just before flying to the Portland kitchen where he'll help China get started.

Bogart Jr. was chef for Danny Biscuit, who worked at A Single Public for eight years before joining Ming Tsao at his Blue Ginger and Blue Dragon in Boston.

"The menu is Chinese dishes, not really dim sum, just because the labor costs of dim sum are excessive. I think it's really going to be totally unique," Steve Bogart says.

And the Vermont night night?

"They're going to have beer specials, and I'm gonna step them out on maple and Cabot cheese," says Bogart. "The everyday cheese out there is awful."

Portland isn't the only place where Bogart Jr. is leaving his mark. Next month, he'll head down to Brooklyn to help his former sous-chef Josh Gruber, open Lucky River Grub, who also owns House Park Cafe, has long hoped to cook the Single Public recipes again, Bogart says.

The restaurant, due to open September 1, will also serve as a launching pad for a new business bringing Bogart's sauce recipes to the masses: *SAUCE SALES NETWORK*. Gruber and business partner Tracy Young have contracted with a firm in China to produce the sauces and are planning a national release.

Among the first items to hit shelves will be Bogart's bang po sauce. "That's like the mother sauce," he says. "I developed that by studying everyone else's KP recipes as much as I could and formulated this one." Bogart says the line will eventually include red oil-dancing sauce, Copper Wall noodle sauce, a sesame sauce and more.

Soon lovers of A Single Public will have many ways to eat Bogart's food, in and out of Vermont. Not bad for a retiree.

—A.L.



Bogart and Chris Bogart



A Single Public Truck Stop on Burlington

Capital Truckers

ANTI-SHOOTS POLICE STOP CORNED TO HOSPITALITY

This evening Saturday, July 12, Montpelier will get its first food-truck rally. Trucks will converge on the downtown lot at 80 Main Street and serve food from 5 to 10 p.m. — an occurrence that will be put on four consecutive weekends, through August 2. Burlington's *antenna*, the Vermont Department of Tourism & Marketing and Montpelier Property Management teamed up to bring the treats to fruition, with the city supporting from the Montpelier City Council.

At press time, Antenna cofounder *PHOTOGRAPHY* was still finalizing this Saturday's lineup. Patrons can expect between a five and 30 trucks weekly, he says, with approval from the *MONTEPELIER COUNCIL*, *CLARKSON STREET*, *WINDY CLOTHES* and *CLUBHOUSE* for *SHIRAZ*, among others. *SHIRAZ* is *SHIRAZ* and *CLUBHOUSE* is *CLUBHOUSE* and *CLUBHOUSE* is *CLUBHOUSE*.

The event builds on Antenna's successful Friday Truck Stops in Burlington and marks the organization's first foray into central Vermont. At this point, Montpelier's contact network leans heavily toward Chittenden County, he says, but he'd love to bring an more central Vermont vendors. "We don't have a lot of connections in the Montpelier area," because we do business in

MORE DETAILS, PAGE 41



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VerMexican by Phil

tomato, the wings nonetheless find a craving for hot-rise, bone-in chicken. And the dip, a buttery milk sauce made with fire from Bennequin's Maplebrook Farm, was a worthy accompaniment to crisp sticks of carrot and jicama — a hydrating, earthy-of-the-border vegetable and fine stand-in for celery.

Mr. Casa's tacos are a lot pricier and add up when ordered a la carte, better to go for a taco plate (\$13.95). This delivers three tacos, rice, beans (whole black ones, smoky with onion and vegetable stock) and salsa. My tacos were masterfully wrapped in egg-flour shells that did the *filings a disservice* (just one I'll ask for corn tortillas). Still, the fillings were all quite tasty.

FROM BITE TO BITE, DISTINGUISHING
ONE INGREDIENT FROM ANOTHER
TOOK A GOOD DEAL OF EFFORT, BUT
IT WAS A MERRY MELDING,
AND IT WORKED.

In the dark confit taco, the meat was tender, topped with tangy, olive-brained cabbage reminiscent of kimchi and just a bit of sweet beet puree, which lent a lovely pink color and earthy depth to the ensemble. Like the other tacos on the menu, the duck *no longer* paired similar flavors and textures. From here to here, distinguishing one ingredient from another took a good deal of effort, but it was a merry melding, and it worked. The carnitas tacos, drizzled with barely sweet, perfectly arroyo pulled pork, also verde and tangy pickled onion, were especially good.

The corn-mole taco was studded with grilled black cod — not the skirt steak described on the menu — with caramelized onions and a squirt of creamed avocado. While this did pack the most distinct flavors, it was the least convincing of the lot.

Still, diners who crave beef should get it in a taco and for the sake of the steak (\$20), which was tough and marbled with gristle. The masterfully smoked brisket of beef shoulder was served with a side of wilted greens, the zesty tomato-chickenberry atop the beef was the best thing about the dish. That and the queso fries, which were crinkled crisp outside and delightfully soft within — a fine snack to accompany any meal.

These fries also appeared alongside a chorizo burger (\$16.95). Despite the spicy moniker, the porky party was milder than expected, but it had enough kick to give the burger — onion and guacamole with mozzarella — a mildly sausage-like savoriness that bordered on brilliant. The burger came topped with cheese, avocado, tomato and a sunny fried egg. It fit sound like a mouthful, it was, but a damn good one, and light enough for lunch. I treated myself to eating half and saved the rest for later, which left room for a few more of these fantastic queso fries dipped in the chile de árbol mayo.

Mr. Casa covers vegetable ground, as well. A sautéed vegetable medley (\$12.95) came packed with cubes of fish, grilled summer vegetables — which, during my visit, included squash, choyen, caramelized onions and roasted poblano — along with creamy goat cheese. It was a heavy, satisfying dish with a hint of citrus, but it was also a reminder of what Mr. Casa is and isn't. The dish-like restaurant, lacked a certain *chale* she she, but for Yankee Mountain, to be sure, why. *D*

Contact: Autumn@sevendaysvt.com

INFO

Mr. Casa Kitchen & Bar, 128 Main Street, Stowe, 353-8333
info@mrscasa.com



Chorizo burger



Sautéed vegetable medley

SIDEDISHES

CONTINUED FROM PAGE 45

Barlinggton," he says, "But we're more than open to partner with new people."

Since Barlinggton Truck Stop happens behind Amalito, a gallery to visit, a restaurant and cafe, there's a natural artistic connection. McHenry says he's willing to bring that to the Montpelier scene, too. "There's not a highly programmed art component" right now, he says, "but we've been talking with some artists and businesses down there. This is supposed to be a block-party atmosphere, so if [local artists and businesses] want to come and mingle it wants, we're more than willing to collaborate."

The big issue is to promote local businesses and get people into downtown Montpelier during evening hours as they can't engage with it as a destination. James Jacobs, who helped spearhead the series and runs Montpelier Property Management with his father, JAY JACOBS, says city council couldn't approve the event as a pilot run. "Knock on wood," James Jacobs says, "if this event is successful, we can expand it a bit."

The crowd means more truck stops later this summer or next year, Jacobs says he'd love to bring the series back next summer. "Everybody who's been a part of bringing that to light is helpful that it is continue," he says.

Programmed in the heart of Montpelier's successful food scene, the street event in June, which gave artists and vendors parking spots as concessions for art installations, the Truck Stop as part of a larger scheme to reintegrate Montpelier, Jacobs says. "I feel part of the same mission," he continues, noting that he's working with Amalito and Montpelier shaw to put together another citywide art event for fall. "People

around town are really excited, because things like this haven't happened in Montpelier for quite a while. It's been a long time coming."

—H.P.E.

Crumbs

LEFTOVER FOOD NEWS: Crossing Mexico food in Waterbury? You'll need to drive. Last month, the MAX two-located its location inside the town's supermarket as a surprise, the restaurant in Waterbury and Montpelier reopens.

Original Blackback owner now sold the business to UNIV and over a million in May. Last week, a new entry called MEXICAN CUISINE in place of the beloved Mexican spot in the pub. The petite menu focuses on fast and sandwiches such as fish and chicken and roast beef with Swiss cheese. For those who prefer bar snacks, choices include a cheese plate, breadsticks and stuffed mini-pizzas.

Ever wish you had someone telling you how to make dinner to you did it? Friends and family and family have a new service. On July 4, the stores and services, who work together to make it. Follows fully, debated a new app called **FOODIE**.

After trying a conventional in-the-cookbook, Muller created a version that would lead her through each step. "She realized nothing like this had been done before in terms of real-time, connected cooking of a complex meal," says Hiley. "It helps with the efficiency and timing."

The pair conceived No-protein, including full meals such as almond-crusted salmon with mango salsa, jasmine rice and asparagus in quinoa, fish and chickpea with herb baked quinoa bread. Then

they split up and started the offerings. Fear of the nonprofit available for free download, you can access the entire library for a 99-cent upgrade. The two women plan to add new collections of meals regularly and make them available by category and dietary requirements. The next set, "30 Easy World Meals" will appear soon.

—A.L.

In late June, downtown Barlinggton got a new deli.

Though it's still a work in progress, **NEW COUNTRY** (61 King Street, 540-2552) is now open daily and serving fresh sandwiches and meals with seasonal meats, plus coffee, tea and snacks.



Co-owner JOY HARTMAN and KATHARINE COWLEY also have a solid selection of cold beer (cheap cars, microbrews and ciders), wine and an ATM, all within spitting distance of the waterfront and marina. They're still heating their list, and Blackback says they're open to suggestions.

"We're starting to be a local neighborhood stop, so we'll listen to what our guests would like us to carry and get those things in."

—H.P.E.

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Labor Pains

Where have Vermont's line cooks gone? **BY ALICE LEVITT**

Were used to get bombarded with stories, and it would be overwhelming" recalls Crystal Maderis, chef-owner of Kismet in Montpelier. "Now, I don't get any. Now, it's not even that I get bad ones."

For the past two months, Maderis has had three full-time jobs sitting open at her farm-to-table restaurant, two line-cook positions and one for her manager. Ads online and in print have been fruitless, to have results in technical centers and the New England Culinary Institute. She's asked other restaurants to send her extra students from their own searches, but these answers aren't encouraging. "They were like, 'Well, right. There aren't any extra students,'" Maderis says.

She is far from alone. We talked to several Vermont chefs and restaurant owners who agree that, while finding the right cook, dishwasher or server has never been easy, it's never been harder than in the last several months.

What's changed? A number of factors seem to have piled up at once. We started our detective work by reaching out to Matthew Barreiras, economist and labor market information chief at the Vermont Department of Labor. Though Barreiras doesn't have specific numbers to explain changes in the restaurant business, he has seen a significant drop in labor-force participation among younger people who traditionally take entry-level restaurant positions.

The numbers reflect a national trend, Barreiras says, but Vermont's data are particularly dramatic. Employment among the state's 16- to 19-year-olds has decreased 4 percent in the past three years and currently stands at 42 percent. The same interval has seen a reduction of 8 percent in the population of 20- to 24-year-olds who work, down to 72 percent of that population.



Barreiras explains that some of the drop is reflective of a positive trend: More young people are attending college and there are supporting themselves while they do it.

But that's not the only factor at work. Several chefs suggest that the ease of collecting public assistance may be part of the problem — though not only one willing to go on record is Andrew Cosentino, executive chef for Vergennes Restaurant Group, which owns the Black Sheep Bistro in Vergennes, the Bearded Frog Inn in Civil in Shelburne and Madbury's Lobby among others.

"The cost of living in this state is so high, and especially places like [the Bearded Frog], where you have to drive, you can't just walk, it's just not financially smart to take a job where you're making a little bit less money and go off your assistance," Cosentino explains. "If you're on assistance, it's hard to let go if your options aren't much better."

The five restaurants Cosentino helps run for the chef-owner Michel Mahe are currently fully staffed. But the staff hiring began to get more difficult around 2011. Luckily, Cosentino

adds, Vergennes Restaurant Group has an exceptional retention rate. Many employees have started in the bottom and worked their way through the ranks, including Cosentino himself. She began her career as a high schooler washing dishes for Mahe at Sherry Night Cafe in Farmington.

Cosentino's friend Matt Strong, chef-owner of 3 Squares Cafe in Vergennes, has long benefited from similar employee loyalty, he says. But one recent month, a prep cook of six years left the industry while two soon-to-be departed — one to go to college, another to return to college.

Strong is pleased with his newly hired staff, but when experienced cooks didn't apply to fill the vacant positions, he hired several "compensated, hardworking" college students instead, he says. And having to train employees who aren't culinary professionals puts pressure on a chef. "I'm basically running a culinary school right now," Strong says. "I wish each of these weekend trainees had a day. Every time I ditch them something, I have to make sure they're doing it right the first time or five times."

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Even snuffing up that given crew wasn't easy. Brong says. He thinks part of the problem is that many young people are no longer willing to start in lower-paying, lower-skilled jobs. Though he cautions that his words shouldn't be taken as a blanket statement, Brong says, "There's totally a sense of entitlement with the younger generation."

For those more experienced potential employers with a passion for cooking, perhaps Vermont's flourishing food culture simply offers too many choices. Madeira says she's seeing more talented young people opt for food jobs that don't involve working for the man (or woman) behind a bar. "If you're got a good, strong work ethic and a palate, you open your own food truck or restaurant," she reasons.

Goussios agrees that working in a kitchen isn't for everyone. "Working in kitchens is not easy. You don't make great money. It's hot and it's hard work. The payoff is not always there. Especially, immediate gratification is not always there," she says. "It takes a specific personality type."

Eric Waresztel is another busy-brother among restaurateurs who admits to experiencing recent troubles with staffing. The filen of the Wood chef and co-owner agrees that many younger cooks may be eschewing restaurants for other food businesses. While the rising popularity of food trucks offers one obvious option, other young cooks are learning to eat meat as traditional butchers or make specialty food products. Thanks to Vermont's new meat-processing ventures and facilities such as Freshwick's Vermont Road Venture Center and Woodfield's Mt. River Food Hubs, the local food labor market comprises much more than the traditional options of working in a restaurant or farmstead.

What about all those New England Culinary Institute graduates? Waresztel speculates that more of them may be capitalizing on their well-respected education by seeking employment in big-city restaurants, rather than staying in Vermont. On the flip side, Brong ponders whether NECI is "really pumping out as many qualified cooks" as we might assume. Either way, the expense of living in Vermont is likely to push many culinary grads to try their luck elsewhere.

Speculations aside, Waresztel and the other chefs with whom we spoke all agree on one obvious culprit for the staffing shortage: the recent Vermont restaurant boom. "We just don't have a node of really qualified people in [northern and central] Vermont to keep up with the amount of new food points that have come around the past couple of years," he says.

This foodie renaissance has brought not

only more opportunities but greater demands for skilled labor. "Our overall palate has changed," Goussios points out. "Over the last 15 years, we've all become a little more aware of food." The many localvore restaurants that have popped up in the past half decade require for more of their staff than crapping a freezer bag onto a fryholder.

Theoretically, a fine cook who comes into the job with a more refined skill set will also earn a higher wage. But in a business that is often seasonal, especially outside Burlington, that's not a given. According to Brong, whose restaurant is highly dependent on Vermont's tourism, "When I'm making money, they're making money."

His recently departed sous-chef was making about \$30,000 a year, Brong says, but he's reluctant to try to attract experienced applicants, with big pay-offs, especially with tax breaks hanging over his head.

Restaurant owners are scared to commit to payroll increases because of uncertainty with taxes," Brong explains. "If you're sitting down the barrel of a 10 percent payroll increase, that's anywhere between \$25,000 to \$30,000 extra 1 percent."

For a business like ours, the results of a shortfall could be disastrous," says the restaurateur.

Meanwhile, restaurants are already suffering from the dearth of fine cooks. Brong has had to make his specialty line substitutions to ensure his experienced staff can prepare them reliably, he says. Madeira is left with the brunt of the extra work at Bluest, handling many of her kitchen's normal tasks herself.

This spring, she planted the crop for Kismet's first weeks here that she had hoped to. The veggies are currently flourishing, but Madeira says, "In 25-hour days she used to have seven hours to her now." "I've stretched too thin to be creative, but my business relies on it," she laments.

Is there a solution in sight? Kismet's recommends that restaurants reach out to the Department of Labor, which uses taxpayer dollars to match employers to employees at no cost to the business. "Vermont employers are going to have to change the way they target recruitment," he says. "When it comes to young people and low labor-force participation, some would [ask] who jobs if they fill into their laps."

Perhaps Madeira will eventually reach out to the state for help, she says, that for now, she'll wait for the perfect matches.

"I would totally take this job. I'd be psyched to take this job. There were definitely times in my career when I was searching for a job like this," Madeira says. If luck is on her side, a few good cooks with a love for farm-to-table fare will soon come calling. ☐

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JULY MUSIC

String Theory

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years learning classical music by ear. Explorations in jazz, country, blues and folk followed, and led him to create textured indie-pop that features esoteric instruments. Never one to remain stylistically idle, the virtuosic switches gears for a stripped-down show of old-time acoustic tunes, backed by his band Hands of Glory.

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top.dartmouth.edu

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CANINE CLASS: BURGUNDY 10:00 PM. 1000 Main St. Burlington. Info: 802-255-1111

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food & drink

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MODERNITY FARMERS MARKET See 10-11

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COMMUNITY FARMERS AT THE HUBBARD 10-11 pm. \$10. Info: 617-333-0334

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martial arts

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SOMETHING DIFFERENT?
Diffusing culture: *Voyage d'été*, page 108, contains a feature on a book by the author of *Le Petit Prince*.
The book is *Le Petit Prince* by Antoine de Saint-Exupéry. It is a story about a young prince who lives on a small planet and travels to other planets. The book is a classic of children's literature and is also a philosophical work. It is a story about the human condition and the search for meaning. The book is a masterpiece of literature and is a must-read for everyone.

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music

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Turn On

A new music series blends classical and contemporary sounds

BY LIZ CANTRELL

A new kind of chamber concert experience is coming to Burlington and Watbury this month. With the launch of the TURNMUSIC series, casual and indie music fans alike will be able to experience classical chamber music infused with modern composition and current trends, ranging from acoustic folk to electronics.

Anne Decker, 36, the visionary behind the series, says the program seeks to define itself by quality, not genre. She says the goal of TURNMUSIC is to "create a series of music events that I would want to attend and that I want my friends to attend."

Decker, who directs the orchestra program at U32 middle and high schools in East Montpelier, has been a chamber music enthusiast and performer all her life. After graduating from Western Michigan University with a degree in music education, she earned a master's of music in orchestral conducting from Illinois State University. Decker is trained in flute and piano but works professionally as a conductor.

After 12 years with the Vermont Youth Orchestra, she struck out on her own in 2002.

"I just started dreaming and creating and listening to new music and realized, 'Why not go for it and do this thing as a professional?'" she explains. "I had relationships with potential sponsors and I just felt like I should go for it."

That quest acquired a fiscal agent and yielded down a site of talented and reputable performers for the first series, as well as securing performance venues. Even so, TURNMUSIC is essentially a one-woman production.

"It is all me," Decker says, noting that she works through the nonprofit Lake Champlain Chamber Music Festival so she doesn't have to apply for nonprofit status herself. "They are the nonprofit and all money funnels through them, and they help manage the financial piece," she says.

TURNMUSIC's first series has a singer-songwriter focus and begins this month with concerts on Wednesday, July 8, at ArtMarket in Burlington and Friday, July 16, at the Green Mountain Club in Watbury. Both events will feature performers Mary Jewell, Laura Markowitz, Asha Duray, Evan Prema, Dan Lynde, Hilary Goldblatt, Colin McCaffrey, Parker Stipes, Ukiel Dugget, Nicola Casarozza and Declan. Composers will include John Wille, Nae Mally, Colin McCaffrey, Sarah Kirkland Snider, David Redelsounder, Missy Mazzoli, Judd Greenstein and Jason Treuting.

Three concerts will follow, including an undetermined fall date and ones in February and April 2015.

Decker says that any modern-music fans who might be skeptical about the assumed formality of "chamber music" should not worry.

"Being in a band is chamber music, one could say," she offers. "Chamber music just means a small group of people. It sounds classical but doesn't have to be."

Violinist Mary Jewell notes that the reverse too — that the music will not have value to those who do seek tradition — one also be true.

"The term 'new music' can be off-putting to many people in terms of 'classical' music," says Jewell. "Ultimately there is nothing new being done but only expanded upon with the advances of technology and experience."

With those views in mind, TURNMUSIC will strive to incorporate both the new, sounds and technologies in its ensemble programs, Decker says.

"[I'd] my fall program, I'm keeping 'There are some programs out there with DJ collaboration. I'm really excited to be collaborating in people who are doing live DJing and composing as the go-to'."

Decker would also like to spotlight young composers. Her April 2015 program may focus on collegiate composers.

"I haven't seen anything like that done," she says. "So I think it would be interesting to give focus to what college students, who are about to go out and be professionals, are doing."

In addition to offering a blend of old and new musical styles, TURNMUSIC is looking at typical venues. Chamber music concerts are typically held in concert halls, schools and churches, which have built-in stages and, generally, high-quality acoustics and generous seating for audiences. Decker is rejecting those locations in favor of school locales where listeners can come to witness.

"It's a big part of my model," she says. Vermont presents many opportunities for experiencing quality chamber music that is still contemporary and informal, Decker believes.

"There's a lot of classical music going on, but it feels a little bit of the same. I think it's time to bring more people into concert music, and I think this is the place to do it," she says, referring to Vermont. "I think this is a place where people are going to want to come with their friends and see some really great music. So I'm really hoping for a new demographic to try it out."

Part of director of TURNMUSIC may include collaborating with a director group or expanding the music into a festival-length production. Any changes in content, sound or approach will certainly shift the venue behind the scenes.

"TURNMUSIC," Decker says, can apply "to music constantly turning and constantly in motion."

The name also has a personal resonance, she acknowledges.

"When I was brainstorming, 'turn' just kept popping up. First turn, right turn... it was a little bit of my life, a turning point for me. I'm really taking a risk," Decker says.

With the launch of this music series — old and new, composed and off the cuff — she hopes that Vermonters will take their own risks and allow TURNMUSIC to expand their musical palates. ☐

INFO

Mary Jewell & Laura Markowitz: Asha Duray, Evan Prema, Dan Lynde, Hilary Goldblatt, Colin McCaffrey, Parker Stipes, Ukiel Dugget, Nicola Casarozza and Anne Decker. Wednesday, July 8 at ArtMarket in Burlington and Friday, July 16 at the Green Mountain Club in Watbury. Both shows at 8 p.m. bit.ly/turmusic

SOUNDbites

BY DAN BELLES



Signs, Signs, Everywhere Signs

In last week's column we wrote a quick bit on the debut self-titled record from **POWERS**, the collaboration of ex-**WOMAN** front man **MYNEMAN** and drummer **CHRIS GALE**, the latter formerly of **MAN MAN** and **SANTIGUA**. In a related story, from perusing various things written about the band lately, I'm pretty sure it's easiest to describe how to refer to their without mentioning that he was once in those bands. Either that or his legal name is actually *Chris Star Bernerly of Man Man and Santigold*. But I digress.

To refresh your memory, our take on the new record — which is available on vinyl and in cash only format — was this: It's a good 'n' deep critical insight, I love it. But I'm stating the more serious discussion of the album's merits for a full review in the coming weeks, once I've had a chance to fully digest. A lot is going on in those eight songs. However, one thing that went unmentioned was the label releasing the album. So let's rectify that tonight, shall we?

POWERS is not only the band's debut, it's the debut release from **Signal Ranch**'s **SECTION 8** imprint in the brainchild of **JOHN HIAAT**, who is probably best known for being a talented local rock photographer. **Signal** actually founded the label last year. But because releasing

a record properly takes time — often way more than you'd expect, so the **Powers** guys will gladly tell you — we're only now starting to see the **Signal** catalog come to life. And if the early returns are any indication, the label will bear watching.

Next up for **Signal** is the sophomore EP **Chapel**, from indie-folk wanderlunds **ALPENGLOW**. That record — also planned for vinyl, no word on crazy colors — is a follow-up to the band's sparkling debut EP **Solitude**, which was one of the 10 best local records of 2015 as rated by, well, me. I suspect **Chapel**, which was recorded in, yes, a chapel in Middlebury and features some truly gorgeous natural sounds, will fare similarly well when it comes out later this summer.

Signal recently went over a week-long video for "Brothers in Crime," the EP's lead single and closing track. Our pals over at **Brooklyn Vegas** will premiere the video this week, so be sure to look for that. In the meantime, here's yet another profound critical insight when:

My only gripe with **Alpenglow** is that, for all their beautiful, amazing harmonies and elegant arrangements,

I couldn't help thinking they were a little too much the product of their influences. Occasionally the off-kilter comparisons — by implication others — to bands such as **Arctic Monkeys** and the **Low Anthem** were a bit too spot-on. But that's a forgivable and, frankly, natural transgression for a young band. We're all products of our influences. One mark of a maturing artist is how he or she begins to transcend those formative inspirations. Based on the new single — admittedly a small sample size, but I've noticed it seeing the in two, two — it appears **Alpenglow** are doing just that.

The slow-burning "Brothers in Crime" represents a step forward for a prodigiously talented group. All the familiar accompaniments are there: the expansive, intricate arrangements, the soaring falsetto vocals, those pretty harmonies. But rather than sounding like an outtake of 60s **My God**, **Charles Darwin**, the new single casts **Alpenglow** as a singular artistic entity. "Patriot" is a word that gets tossed around too easily. But it seems **Alpenglow** are finding theirs. And the band's new EP speaks to the potential blossoming within their new imprint, **Section 8** Records.

Alpenglow are currently on tour. But they'll be back in Vermont for a unique performance at **Signal Ranch** on Friday, July 19. More on that next week.

BiteTorrent

In other new release news, we know that **MAN MAN** co-owner **Chris Gale** has debut self-titled solo record with a show at **Radio Beer** this Friday, July 11. I confess I've yet to dig in to the entire album. But based on a single, "Some Old Used to Be," that **Signal** recently sent along, the same steady songwriting tack he employs with **Arctic Monkeys** **Dr. Green** carries over into his own country-rock-tinged material.

Signal is not fast. But his direct, unadorned style is certainly agreeable enough. The rough-hewn edge sends a special to fans of folk-cellar bands such as **Arctic Monkeys** and **Arctic Monkeys**. But not saying **Signal** is in that class of songwriter that there's a lot to like.

GOING TO A PLACE

For up to the minute news about the local music scene, follow **@danielbelles** on Twitter or read the **Live Culture** blog weekendvibes.com/liveculture.

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SOMEKINDA WONDERFUL HORSE THREE

FRIDAY, JULY 10, 8 PM

SOUNDbites

CONTINUED FROM PAGE 33



about his new single, which bodes well for the record.

BRUNO MAGLI, aka BRUNO MAGLI, has not slept in four years. That's the only



JOHN LOGAN

explanation I can come up with for how the dude is sleeping everywhere, all the time. He gigs nearly constantly. He was a driving force behind Walking Wounded — the festival and the new production company. He built the "biggest stage" at the Kennedy House, Grant's, he had some help on that last one, but still. And he's begun curating some really interesting monthly music series lately, including a new version, second Thursday Selection Sets, this Thursday, July 10, at the Monkey House in Winslow.

Nagle describes the night — which happens at the Monkey the second Thursday of every month, 9 p.m. — as an opportunity for local musicians, savvy fans and tastemakers to play DJ for a night and serve up some of their favorite tunes. However, he stresses that you don't have to be an actual DJ to play.

"The idea behind the night is to have a vinyl-only DJ night but not just for DJs," he writes of the "open-free open forum" in a recent email. "I am inviting all sorts of people in the greater Burlington music community to play

their favorite records... You just have to have a record collection."

That Thursday the lineup includes locals TWO SET, AL PETERS, BOB GARDNER and the man himself, Bruce Phantom.

Last but not least, **WIL DAVENON** and **CARMEN LAGUNA** — two of my personal favorite local comedy acts — have put together a rinky-dink comedy show at the Burlington Spokenword this Thursday, July 10. It features headliner **AMIRI LOGAN**, a NYC-based standup, and his fiancé, **KARA GUNN**, a veteran of the Upright Citizens Brigade. That reminds me of a joke:

Q: What did one call his wife before they were married?

A: Feynoid.

You have all night, folks! Tip your server.

Back to the point, Logan is an up-and-coming comic who's had his own half-hour special on Comedy Central and appeared on that network's "Indecision 2012" election coverage. He's also really, really funny. Check out his web series "Don't You Think?" on YouTube. I'll wait.

Hilarious right? Anyway, **Logan** and **Davenson** would be worth the 30 pros of admission on their own. So to no surprise of Logan and Rink's editor in the early confines of the Burlington camp ☺



Listening In

A peek at what was going on...
 (Available until 10 p.m. on Thursdays, 10 p.m. on Fridays)

BRUNSON, Jeff (Thursdays, 10 p.m. on Fridays)

AMIRI LOGAN (Thursdays, 10 p.m. on Fridays)

DAVEY LOGAN (Thursdays, 10 p.m. on Fridays)

JOHN LOGAN (Thursdays, 10 p.m. on Fridays)

BRUNSON, Jeff (Thursdays, 10 p.m. on Fridays)

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SAT 7/10 - **BARRINGTON LEPP**

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REVIEW *this*

Agent Slacker,

(JANIS RECORDS: BOSTON/NEWFUNK)

On their anonymous debut EP, *Agent Slacker* provides an example of why, according to Huffington Post, Burlington's Janis Records is "an expression of rebellion in a society that is trapped within traditional conformism and down-the-road retirement plans." A

hip-hop project helmed by a folk artist—that would be Janis founder Tommy Alexander—*Agent Slacker* operates under the guiding principle of the co-operative label: that artists can and should be free to create and express whatever is inside of them.

Agent Slacker consists of Alexander and MC Blamie—both veterans of hip-hop culture in Up City, who last year released their own debut via Janis—and producer Loupe. Loupe navigates a variety of hip-hop sub-genres with his beats, providing the brain for Alexander and Blamie's lyrical synergy. The two explore community issues and topics that

inspire introspection—Blamie with his expert verse delivery and Alexander with melodic hooks singing in a languid croon as his Lou Reed.

After a quick "Introlia," the EP kicks off with the soothing, chillsome beat of "What to Do First," a song title that could double as Janis Records' slogan.

Next, "Mind Up Man" evokes a minor-key progression reminiscent of Bone Thugs-N-Harmony circa its 1999 *Eternal Heat*. Blamie's verse alone as he tells the story of a man who is "watching and waiting and wondering why giving to love and waiting to die."

"We Don't Care" has an infectious beat that furia beneath lyrics about the perils of drug abuse. Interestingly, Blamie's smooth croon isn't in odds with Loupe's hard-hitting drums, creating an appropriately discombobulating aesthetic. The song also marks the EP's catchiest employment of Alexander's breathy hooks, that one mix with reverberation that's the same equivalent of a foggy drug haze.

The EP then winds toward a close with the postmodern track, "All Cries Quiet." It's politically inspired verses mirror Janis's overarching credo of community inspiration. "Your Time," a track culled



by a soulful, J Dilla-inspired Loupe beat, comes last.

Although a far cry from Alexander's previous R&B releases, both solo and with his band Quart Lion, *Agent Slacker* embodies Janis Records' mission to "empower individuals to pursue their dreams in the arts." It's a collaborative work that draws on the varied backgrounds and talents of its creators, as well as on the creative spirit of the community in which it was conceived and stars to arrive. More importantly, that's just some damn good, head-bopped hip-hop.

Agent Slacker by *Agent Slacker* is available at www.janisrecords.com.

MICHAEL MANAGER

SCAN THIS PAGE WITH YOUR
TELEPHONE TO TRACK



Kin & Leoric, *Unusual Subjects*

(SELF-RELEASED TO DIGITAL DOWNLOAD)

Last fall, just as Arta-Rock, the rap duo of Kin & Leoric, put on a show that totally unleashed a room full of rappers. Many months later, the material they said they set on an own-track group of MCs has been released as the montage *Unusual Subjects*. The recording offers a strong dose of uncompromising lyrical hip-hop, though it's not without flaws.

Throughout its 50-minute runtime, the album struggles with two self-imposed problems. The first is inconsistent sound quality: few of the album's sound tracks, and none has the polished, professional sound of Leoric's other projects—most recently recordings with the West Shore crew, the Projeckts. While it evokes the raw energy of independent releases, such as early MF Doom and Fonzle's *Kiss Records* material, *Unusual Subjects* is a project so focused on wordplay that it would be better served by clearer sound.

The second problem is that as often tackling "unusual subjects" winds up feeling monotonous. Many tracks here would have been stronger if they were



shorter. This is particularly stark on album lows such as "the Super" or "Burns on Film," which come across more like laundry lists of referential puns than cohesive songs.

These two do also serve to highlight the differences between the two rappers. Kin is the less-experienced of the two, having a single release with the Common under his belt. It's impossible to see the dynamic have any other way, even though Kin ultimately keeps up with Leoric. This is probably inevitable, given the latter's extensive résumé, which includes four full-length albums with Verano's most famous rap expert, the Artist.

For most of half the tracks here, though, the combination really works. Kin steps up to the same track that worked late in Arta-Rock during the album, especially "Black Blue" or "Communist."

and the dizzying, nerve-racking wordplay of "Verses in Reverse," the album's high point. Taking an old *Whodunnit* mystery line as inspiration—"My name was dispersed in reverse"—Kin & Leoric deliver a barrage of highly reworkable tongue twisters.

At its best, *Unusual Subjects* balances the earnest hunger of Kin and the calm confidence of Leoric. This is clearest on the track "Burns," which Kin uses to take aim at real artists, while Leoric raps in to dispense good advice: "You don't need to sound like anybody in this rap biz, / All that might do is lead to a quick profit / I'd rather get a thick wallet from killing rap concepts." Which is a exactly what Leoric has been up to lately.

Probably half of the top 10 rap projects coming out of the 902 this year will be his. While *Unusual Subjects* is not the crown jewel in that run, it is an ambitious and intense project worth checking out, and further proof that hip-hop in Vermont is thriving in 2004. *Unusual Subjects* by Kin & Leoric is available at driftmoon.com.

JASTIN GOLAND

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Postcards From the Past

"Rachael's New York Postcards at 100," Rokeby Museum

The Rokeby Museum in Ferrisburgh was once home to several generations of the Robinson family, from the late 18th century until the place became a museum in 1960. Even Vermonters who have never been there likely know that the home itself was an integral part of the Underground Railroad—a refuge for fugitive slaves well before the Civil War. In fact, the Rokeby recently won national honors for its fascinating outline of the installation "Tree & Leaf: The Underground Railroad in Vermont."

Aside from being Quakers and abolitionists, the Robinson clan also produced several artists. The last of them, Rachael Robinson Elmer (1879-1919), is now the focus of an exhibit at the Rokeby: "Rachael's New York Postcards at 100" would not have been possible before the construction of the museum's education center last year. The new building includes a cozy and well-lit gallery space, which offers

REVIEW

Rokeby director Jane Williamson the opportunity to curate and display more of the home of splendor stored at the museum. The Robinsons were pack rats who saved everything: public notes in an essay on the museum's website, and among the boxes were records and reproductions of Elmer's artwork.

The current exhibit consists of a dozen postcards and one original painting, along with a few sepia-toned photographs of New York City in the early 1900s. All the postcards are gray watercolor scenes, bordered in black ink, of significant sights around Elmer's beloved Manhattan, the New York Public Library, the Singer Building, seen from the Brooklyn Bridge, New York seen from the 34th Street Ferry, the Washington Arch in winter, the Cathedral of St. John the Divine and more.

The postcards are not just art and evidence, and reveal the talent that Elmer's parents saw in her from childhood. Rachael E. Robinson and Ann Stevens Robinson were artists, too. They sent young Rachael to New York to study art at age 14. After she graduated from high school in Vermont, she soon returned to the city. Rachael spent three years with the Art Students League, studying with the American impressionist painter Claude Lorraine and others she studied in New York around 1900 and found work as an illustrator and graphic artist, working primarily for prominent publishers.

In 1911, Rachael Robinson met and married businessman Robert Elmer. According to the Rokeby, the couple had no children but did have "some thing of an egotistical earnestness." Translation: She continued her career.

And she did not say, these postcards would likely not exist. Why? The big deal about "poor postcards" in America before 1905, reproducing paintings in this format was unheard of. As the exhibit's wall text explains, Elmer had seen these "lovely patches of London" on postcards in 1911 (these are on view, as well)



IN 1914, RACHAEL ROBINSON ELMER'S POSTCARDS QUICKLY BECAME ALL THE RAGE



and was inspired to create similar fine-art cards—loosening New York—on this side of the pond. It was a hard sell to persuade anyone to produce them, but Chicago publisher Paul Volzard eventually responded to Elmer in 1914, and she was suddenly "up to my ears in work" as she wrote in a letter home.

The 12 scenes were printed and reproduced as "Art-Lovers' New York" postcards that year. And they quickly became all the rage. The New York Sun entitled Elmer's images in a full-page story: Similar cards "were immediately copied by dozens of artists in New York and elsewhere," notes Williamson.

Now, a century later, Elmer's postcards are highly collectible. That it's rare, Williamson says, for anyone to acquire a full set. Contemporary postcard fans now have



that opportunity. In honor of the exhibit, the Rokeby had reproductions made of all 12 cards—both sides—and is selling them in packets for a modest \$9.

The one original painting in the exhibit, which Williamson found in a box at the museum and "realized what it was," is an orange-toned rejected 30's springtime scene of New York City Hall, with the grand, ornate Municipal Building—in that brand-new—looming in the back. Why the publisher didn't want this painting is a mystery, it's every bit as pretty as the others.

Now can we ever know where Rachael Robinson Elmer's talent might have led her? She died in the Spanish flu epidemic in 1919, at the age of 40.

FAMÉLA POLSTON

Contact: jamela@arvindajournal.com

INFO

Rachael's New York Postcards at 100, Rokeby Museum, Ferrisburgh, through October 26, rokeby.org



SCAN THIS PAGE WITH IAPPAR TO SEE MORE OF RACHAEL ROBINSON ELMER'S POSTCARDS AT 100

NEW THIS WEEK

burlington

JOHANNES JOHANNES YOGAN: "Travel"
Eastern, floral motifs made in 3D through
sculpture, local art. Sculpture. Friday July 11,
5-8 p.m. July 11. 20 Arts Ave. 1000, SEATTLE Center
in Burlington

chittenden county

LINE-UP OTHER SCULPTURE SHOW/OPENING:
Sculptures, some outdoors, by Chris Thompson,
Erin Berger, James Lewis, Leslie Fry, Caroline
McPhillips, Anne Hefley, Sarah Chisholm, Ruth
Spray, Susan Lutz, Charles Rocco & Richard Wright.
Born Thymepurple by Arts. 4-10 30pm. Opening
reception with live music by the Milk-jacks.
Friday July 11, 4-10 30 p.m. July 11 August 20 100
420 0502. House on Carleton Champlain.

barre/montpelier

ANDY HERMAN: "Invisible Structures and
Invisible Patterns" Reception. Friday July 11, 5-7
p.m. July 11 August 26 100, 200 5000. Opened
Entry in Montpelier

edgewood/windings area

EDGEMORE OUTDOOR SCULPTURE EXHIBITION:
On the gallery, near along the mountain path
and through children's nature trail. There are
about 10 outdoor sculptures in a variety of
materials. The 16 artists from New England
New York, Chicago and Mexico City. Installation
ending by David Smith. Installation by David
Smith. Installation by David Smith. Installation
by David Smith. Installation by David Smith.
Friday July 11, 4-8 p.m. July 11 October 10, 100 200 1000.
Helen Art Center in Windings

middlebury area

JOHN BAKER: "Long Time" in color of
photographs by a National Geographic photo
journalist in Middlebury. Reception. Friday July 11,
5-8 p.m. July 11 August 10 100 200 1000. Jackson
Center Town Hall in Middlebury

raftland area

CAROLYN SMITH: "Sculpture Works," a
sculpture exhibition to 1000 1000. Reception
on the river in the raftland area. Reception. Friday
July 11, 4-8 p.m. July 11. 100 100 1000. Carleton
Center in Burlington

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outside vermont

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ART EVENTS

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a piece of the world of art. Reception. Friday
July 11, 5-8 p.m. July 11 August 20 100, 200 5000.
Opened Entry in Montpelier

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Rebecca Kinkead July's featured artist at Edgewater Gallery in Middlebury shows her latest collection of abstract oil paintings in "From Summer With Love." With her signature other-scented palettes and impressionistic flames of movement the Torrington-based Kinkead created 14 joyful, layered summer scenes that represent "an authentic childhood in the outdoors." Those scenes include paintings of children wearing sunshades around a campfire, horses at loose in pasture, a girl wandering a field of sunflowers and a playful cat slipped on its back. A reception with American Watercolor prize and local craft brew will be held at Edgewater during the Middlebury Arts Walk on Friday, July 11. Through July 21, Potomac "Marshmallow No. 2."

MIDDLEBURY COMMUNITY ART PROJECT: A community art project that involves visual representation of Middlebury's community during the Arts Gallery. Reception. Friday July 11, 5-8 p.m. July 11 August 20 100, 200 5000. Opened Entry in Montpelier

ONGOING SHOWS

burlington

JEFF GARDNER: An artistic, conceptual and
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BURLINGTON SHOWS IN 2002

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'All Day'

An exhibit consisting of large-scale, mixed-media installations by four artists, "All Day" invites viewers on a journey through a single day. Each of the four exhibit spaces at Arts/Tree Gallery in Woodstock is filled with a different artist's interpretation of a time during a day's cycle. First comes "Morning" in which sculptor, curator and Arts/Tree director Adriana Tava transforms a room into an all-white experience. At the center of the room is a set of scales, ceilings and walls are given texture from rough lumber, rope, stacks of soap bars and white sheets, while audio of hissing fills the air and a video projection depicts a down breaking. In Lou Tava's "Mid-Day," viewers are invited to be on piles of shredded newspaper while gazing at bright blue sheets reminiscent of laundry, mounted with yellow roses. "Evening" by James Murray is a geometric wooden structure infused with light, suggesting "a quiet meditation" after a day's activities. The exhibit concludes with Judith Taylor's "Night," an artist room filled with conversation that the viewer can only spy with the modest illumination of a tea light. Through Friday, July 13. Pictured: "Mid-Day" by Lou Tava.

THE ADJUSTED "A vibrant and colorful rug with a bold, abstract design." **ARTS/TREE GALLERY**, Through October 20. Info: 950-2345. Shelburne Museum.

LORIANE C. MARLEY, "A vibrant and colorful rug with a bold, abstract design." **ARTS/TREE GALLERY**, Through October 20. Info: 950-2345. Shelburne Museum.

MARIA SERRA, "A vibrant and colorful rug with a bold, abstract design." **ARTS/TREE GALLERY**, Through October 20. Info: 950-2345. Shelburne Museum.

PAULINE K. PUGH, "A vibrant and colorful rug with a bold, abstract design." **ARTS/TREE GALLERY**, Through October 20. Info: 950-2345. Shelburne Museum.

SEAN SCOTT, "A vibrant and colorful rug with a bold, abstract design." **ARTS/TREE GALLERY**, Through October 20. Info: 950-2345. Shelburne Museum.

WILLIAM S. SERRA, "A vibrant and colorful rug with a bold, abstract design." **ARTS/TREE GALLERY**, Through October 20. Info: 950-2345. Shelburne Museum.

Barre/Avant-garde

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above/below/around

AMERICAN VELVET An award-winning film about the internationally acclaimed musician Prince. Through July 15. Info: 553-5552. Repeat June 4. Gallery in focus.

THE APPEARANCE OF GLORIFY Artworks in black and white by Louis Curren. Titles in Brian Kinsella's collection. July 15-22. 2nd floor, 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m. Through August 15. Info: 332-5338. Friday 10:00 a.m. to 5:00 p.m.

CAPE ANTI-ARTISTS INVENTION The works by Donald Allen at Mother Church in New York. The artist's collection of 1000s of his work. Through September 15. Info: 332-5338. Commemorative film at 10:00 a.m. on Sept. 15.

LANDSCAPE TRANSITIONS The new work of the gallery presents contemporary landscape art. Works by new regional artists. Through January 1, 2014. **CRASH HOLE & HEAVY BLADES** Sculptures by new artists. Opening: 10:00 a.m. to 5:00 p.m. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

ALVA PIERCE The Earth From Heaven. Photographs of the artist's work. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

FRANK FORD Recent paintings of the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

IN THE STUDIO WITH MARY REYNOLDS The artist's work. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

ROCK AND CLOTHES Recent paintings of the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

HAROLD ALLEN Recent paintings of the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

JOHN B. KELLY Recent paintings of the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

small river valley/waterbury

ALTERNATIVE PROCESS PHOTOGRAPHY A collection of photographs by the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

ELISA LARSEN SCHWED The artist's work. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

ONDER HOUTEN WATERLOO EXHIBITION A collection of photographs by the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

PIETER FRANKENBERG The artist's work. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

middlebury area

ANDREW BENTLEY A collection of photographs by the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

DISCOVERY CENTER A collection of photographs by the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

GUINN ART EXHIBITION The artist's work. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

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'Exposed' The Hidden Day Art Center's annual paired outdoor sculpture show

back of this Sunday, July 12, in Stone with a reception and walking tour. Twenty sculptures in all shapes, sizes and mediums by 20 artists have been sent on the gallery grounds, down stairs and along the river path. They include "RUB" a yellow-lit, affordable ceramic sculpture by Claire Ashby, "Hive" an abstract, busy vertical sculpture in welded steel by John Matar, and "Arch and Larry Ray's 'Mendax', an installation of plastic lava lamps. The sculptures — who had from New York, Chicago, Mexico City and across New England — will attend Saturday's tour and answer questions about their work. "Exposed" runs through October 15. Pictured: "RUB" by Claire Ashby.

JOHN B. KELLY Recent paintings of the artist. The artist's work. Through August 15. Info: 332-5338. 1700 Main St. Lynn Museum and Art Center. Lynn. Opening: 10:00 a.m. to 5:00 p.m.

rooftop area

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exemplary islands/northeast

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Sterling College Open House

Saturday, July 12, in Craftsbury Common

Meet with students, faculty, and staff, learn about our BA program

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—Bill McKibben, environmental activist and author

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movies

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Tammy ★★

Im still shaking off the shock, but there's no getting around it: This is a real move in which Melissa McCarthy—one of the planet's funniest people—takes her audience down a dead end.

That's something you'd never guess from the film's opening, which is pure spit-out-on-the-type genius. McCarthy's character, a late for work, a deer crashed into her car, and she stopped to administer mouth-to-mouth. Tamey is employed at a fast-food joint where the manager is played by the actress' husband, Ben Falcone. He fires her, and she pitches an epic fit, springing on her hands and defiling every burger in the place on her way out.

"Enjoy the special sweet!" are Tommy's last words before heading home to find his husband in the act of being unfaithful. It isn't soon yet, and she's lost her one true job and her man. If that isn't a wrap for Melissa McCarthy's head-on workman, I don't know what is.

The people who made *Tommy* didn't know either. Which is weird because it's the first movie made entirely by McGinty and Falcone themselves. The two wrote it, he directed and she stars. It's like the universe said, "You guys are great. Here's a check. Go do what you do!" Karina reads out these

so right. Which is why it's such a perplexing abuse that the pair proceeded to get them so wrong.

Taney hits the road with the only person she knows who possesses a car, and a roll of cash. That would be her Gypsy-popping grandfather, Pearl played by Susan Sarandon under prosthetics and one really unfortunate wig. We learn that Pearl has always wanted to see Niagara Falls, and we're expected to hear a gut when the gals accidentally wind up in Missouri instead.

The *Thimble Thimble* sketch gets old fast. Essentially, the two take turns "defying expectations." Timony is not conventionally attractive, for example, but lets she can pick up a bunch of studs in a bar. Paul looks like someone in an "I've fallen and I can't get up" commercial, but she engages in sexual activities with a total stranger.

The movie is easily winning in places (McCarthy plus jetski equals laughs, that's just science), but it's never as wondrous as its fans have reason to expect. I think I know why McCarthy is great at two things: As a supporting player, she's one of the titans of improv. Which her outtakes from *What to Do* show her demonstrating anywhere in the film.

McCarthy is also the best there is at playing off a straight center, as she did



TRUBLED WINTER McCaffery's road life comedy starts off promisingly but runs out of gas fast.

with *Snakes & Ladders* in *The Host* and *Joan MarCUS* in *Murphy's Law*? The problem is Lenny is flat, while it may appear curious that she's playing off a straight kid, she's actually playing off a genuine version of herself. *Snakes*'s character may look like a suburban senior on the outside, but inside there's every bit of the adolescent her gradebook is.

What McCarthy is not adept at, thank the Lord, is carrying a picture traditionally. That entails portraying a character who learns life lessons and, he-hen, comes out the other end a better person, as Thomas does.

The actor has done amazing work over the past three years, and it's earned her some

big-time breaks. Not only did Warner Bros. give her and Fulcone carte blanche, but she got to work with some really people like Don Ayzensol — who literally was not given one word or every thing to do — and Wil Ferrell, whose Gary Sanchez Productions (see the film its signs of success)

Family involvement offers useful context. It's possible to think of Henry as a larger, more elaborate version of the sort of celebrity value you might see on the comedian's regular radio-side shows or the

图 1-1-1 图 1-1-2 图 1-1-3

Deliver Us From Evil ★★



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Deer in the woods? Not so much. Nicolas Cage sort of wanders for a long while, but his attempt to out-evolve The Elephant that bears the indelible mark of producer Jerry Bruckheimer: this film is more silly than scary. But, as today's horror extends to a glib point for having a discomfiting plot and leading to a climax that thumps the whole blood-splattered kitchen sink into the mix.

One suspects that *True Romance* (Can Am/The Rock Armory/Idol) and director Scott Bernstein (*The Execution of Sandy Kane*)

set out to make the Book of Mormon a demonic possession movie. Deliver Us is essentially the origin story of a Catholic priest, NYPD officer Ralph Sarchie (Eric Esen), who battles infernal forces on the mean streets of his own Gotham. A skeptic at the beginning of the film, he recovers his faith through his work with Father Mendez (Roger Rees), a kindly wispy anti-father superior who likes to ask pointed questions like "You con-

The film's Sanchez has a real-life counterpart who claims to have combined

the duties of cop and exorcist, tutored by devout demon hunters Ed and Lorraine Warren. But Deveraux and costar Paul Hornsby (Kendrick) have been thrown out the rose studies. *Starchie* dated in his manner in four of a more fearful series.

It all starts when soldiers in Iraq discover a mysterious tomb. Years later back in the States, Sarah uncovers links between seemingly unrelated cases. A woman tosses her child into the Drains. Don's keen employee, a domestic cleaner harbors strange artifacts, a couple conspires of a haunted basement.

According to his biographer, partner is his intensely misanthropic Joel McHale), Sanchez simply has "rules" for the purposeless moderns, many of which involve people acerbically muttering the lyrics from *Boyz n the City*. But McHale informs him he's been calmed by God to defeat a demonic force. When his own picture perfect family is threatened by demons in the night, Sanchez starts to believe

The real Ramirez is a guy who writes sentences like "I put crack in my gun and pulled the trigger and saw myself with holy water and a whole of the 'True Cross'." Ramirez, who won awards for playing the thirder in *Crash*, ran away that land of bombast. Earn money. Luckily, the *Bliss* style, editing and production doesn't do it for him.

Sardone's first scene with the crew. We meet him linked by rain and weeping over the corpse of an infant found in a dumpster. As he departs the scene of this crime that

demonstrates the stupidity of Red (and has no plot relevance whatsoever): the camera shrinks and a bus rumbles into the soundtrack, promising that things will just get louder, darker and more self-important from here.

And so they do. Deliver Us From Evil contains not one original motif or score effect, and many of the uses it borrows are opportunistically jumbled together, popping up for a random lo-fi pop/shock and never mentioned again. Its hoodie-wearing villain (Sean Blowers) falls far short of *Insidious*'s

More compelling is trying to imagine those events playing out in reality. The script doesn't even bother to give Sanchez an audible surprise, apparently his cop has comic blarney to beat on suspects and conduct interviews on video screens.

But the film's commitment to absurdity is what makes it fun, in a '90s prestige-cinema-drama way. We can only imagine what an actor like Cage would have done with the character of a haunted man divinely appointed to be a demon hunter. But when the summer heat grows infernal, you could do worse than to find an unconstipated core playing that funk possessed by the spirit of exorcism movies past.

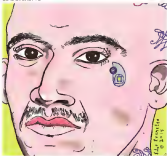
HAROLD HARPERSON

REVIEWS

fun stuff

MORE FUN! STRAIGHT DOPE (P.25)
CROSSWORD (P.C. 5) & CALCOKU & SUDOKU (P.C. 7)

EDIE EVERETTE



MICHAEL DEFORGE



DAVE LAPP



LIII FICATRA I



INTRODUCTION

[illegible]

Abstract

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Curaca, Felled Again

Three beetle teenagers tried to steal a woman's car at gaspump but failed because none of them could operate a manual transmission. "I got a five speed in there," victim Nancy Fredericksen said, "and they couldn't figure out how to get it going." Surveillance cameras caught the suspect running away. (Seattle's KOMO-TV)

When Darwin Shelley, 22, arrived for a meeting with his probation officer at the courthouse in Stamford, Conn., he realized of marijuana, according to the officer. When asked to explain himself, Shelley responded that he was "not a fool" and "did not bring drugs into the court." A search, however, turned up 19 bags of pot hidden in Shelley's left sock, prompting charges. (Associated Press)

College of Electoral Knowledge

After unsuccessful campaigns for Congress and the Phoenix City Council, Scott Foster, 34, changed his name to Count Chavez and declared his candidacy for entering U.S. Rep. Ed Pastors's seat in Arizona's largely Hispanic 7th Congressional District. "It's almost as simple as saying Elvin Proley is running for president," said Chavez, who not only changed his name to that of the late revered farm labor leader, but also switched his party affiliation from

Republican to Democrat. "People want a name that they can feel comfortable with. If you went out there running for office and your name was Bernie Madoff, you'd probably be arrested." (Phoenix's Arizona Republic)

After losing to Rep. Frank Lucas, R-Okla., two years ago, Democrat Tim Murray switched parties and ran against Lucas in this year's Republican primary. He received only 5.2 percent of the votes to 82 percent for Lucas, but told election board officials that he is entitled to Lucas's votes because "it's a wacky known Rep. Frank D. Lucas is no longer alive and has been described by a look alike." Murray's website explained that Lucas was "elected by the world court" in Ukraine in January 2011. "I have never been to Ukraine," said Lucas, who has represented Oklahoma's 2nd District for the past 20 years, adding, "This is the first time I've ever been accused of being a body double or a robot." (Oklahoma City's KFOR-TV)

When Guns Are Outlawed

Edward Helley 59, faces attempted murder charges after he attempted

shooting a pet a floor grills at a 29-year-old neighbor during an argument, according to police in Orlando, Fla., who noted the victim was injured over 80 percent of his body. (Orlando Sentinel)

A 17-year-old girl faces weapons charges after police in Cornwall, Ontario, said she stole a juke box at her grandmother's. (Cornwall's Seaway News)

FIREFIGHTERS IN GERMANY WERE CALLED TO FREE AN AMERICAN EXCHANGE STUDENT WHO GOT STUCK IN A SCULPTURE OF A GIANT VAGINA.

P.C. Update

Minnesota enacted a law renaming Asian carp in response to concerns by some people that the term casts people from Asian cultures in a negative light. The fish, which is native to Asia and was accidentally introduced to the Great Lakes, is now officially known as "Asian carp." (CBS News)

Litigation Nation

Restaurateurs who bought eight popular Capital Hill restaurants in Washington, D.C., accused the restaurateur who sold them of subverting them so revenues would drop and the new owners would be unable to make payments to the seller, allowing him to retitle the restaurants. Lawyers for the creditors claimed that Xavier Corveas also

kept a Vespa motor scooter that was supposed to transfer during the sales. (Wall Street Journal)

Clinton Tucker said Benjamin Moore in Essex County, N.J., claiming that the paint maker fired him after his repeated complaints about their "disgusting and racially insulting paint colors called 'Clinton Brown' and 'Tucker Chocolate.'" Tucker's attorney, Charles Schick, insisted that the colors were named after his client, who identifies himself as an African-American homosexual male who worked at Benjamin Moore from June 2003 until this March. According to the company's website, Tucker Chocolate was named for 18th-century Virginia judge St. George Tucker, whose house is one of the original Colonial homes in Historic Williamsburg. Benjamin Moore also said it sold cans of Clinton Brown, described as recalling a "perfectly balanced chocolate candy bar brown," years before Tucker began working at the company. (Courthouse News Service)

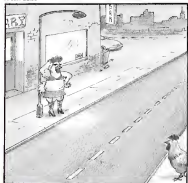
Firefighter's Slip

Firefighters in Tachleben, Germany, were called to free an American exchange student who got stuck in a sculpture of a giant vagina. Fire of fiscal Markus Meier and the man was going for a photo when he slipped. (Associated Press)

JEN SORRENSEN



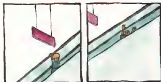
HARRY BLISS



fun stuff

FRAN KRAUSE

DEEP DARK FEARS



MY MOM TOLD ME THAT, IF I TOOK THE ESCALATOR WITH MY SHOES UNTIED,

IT WOULD GRAB THE LACES AND SUCK ME UNDER.



FRAN KRAUSE 2/1/10

SHE SAID ALL THE MALL COPS WERE KIDS WHO GOT SUCKED INTO THE ESCALATOR AND HAD TO STAY FOREVER.

RED MEAT

condemns such in the afternoon

from the master of the
MAX CANNON



THIS MODERN WORLD

by TOM TOMORROW



KAZ



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2/1/10 14 21 10 14

BRITISHERS

BRITISHERS



Cancer

Causes 23 July 2011

Since 1991, Chinese law has stipulated that every healthy person between the ages of 11 and 60 should plant three to five trees per year. This would be a favorable week for Uthmaniyah Cansuoglu to carry out that duty. For that mother, now is an excellent time for all of you Cansuoglus, regardless of where you live, to plant trees, start a fund, launch projects or do anything that stimulates your fertility and creativity. You now have more power than you can imagine to initiate long-term growth.

AF10

sources that heal and nourish you? Where do you go to renew yourself? Where are the people and animals that bring you the best and is most likely to boost your energy? I suggest that in the coming week you give special attention to these founts of love and beauty. Treat them with the respect and reverence they deserve. Express your gratitude in benediction blessings on them. It's the perfect time for you to summon an outpouring of generosity as you feed what feeds you.

TAURUS (April 20-May 21) Why do birds fly north? (They don't look for it and procure food, because where humans change and the weather grows cooler; they only migrate whenever areas where there's more to eat. That's digging around in soil—here is how birds find the insects they need to subsist.)
TAURUS Its quiet nature in reading predicts that the metaphysics believe there is yet another reason. Birds fly because it's fun. In fact, up to 90 percent of the time, that's their main motivation. In accordance with the eschatological predicts, Taurus I urge you to watch the birds whenever in the evening. You'll find that you can play and fly yourself and have a good time at least 90 percent of the time.

GEMINI (ping 21 June 2002) Is there an important resource you don't have in sufficient abundance? Are you suffering from a lack of information? Do you have a lot of information, but it's not being put to use? Talking about this might be a good idea. It's better to have a status report than to realize it's time to act. Another hint referring to an independent mind you need to create the next chapter of your story. Gemini, get the credit history, is Germany. Italy is shown in image of it, and get that image on it there is your credit. My story for it. Mostly wouldn't it for a few months several forms in any. Sing little says about it. The love has arrived for it because wealth means success and truly about getting that wealth there is your success.

LED July/Aug 2001 The weeks preceding your birthday are often an excellent time to engage the services of an event planner. But there's no reason for this if you're a person with obvious credentials. I can offer you my expert demonstration: *don't hire an event planner. Let's begin.* I can tell you the signs of the most horrendous help that is here with us right now: *With the help of their imagination power, I hereby disavow my name or speak that was ever placed upon my person. It was done involuntarily and even if it was cast by yourself.* Furthermore, *the help I might transmit as I carry out this publication serves to expand my useful offerings and services. I desire that letters or comments be sent to my publisher, led@ledmag.com, or to me at led@ledmag.com. Make it your best marketing plan.*

VIRGO (Aug. 23–Sept. 22) You know what it's like to get your mind blown. And I'm sure

[illegible]

LIBRA (Nov. 23, Dec. 27) News: 2006 Marvel Studios has produced new movies based on characters from Marvel Comics. During next fall, the Avengers arrived in a billion movies; it is the third-highest grossing film of all time. Iron Man 2 brought in over a billion movies; too and Thor: The Dark World grossed \$644 million. NewMarvel executives set an schedule to release two movies every year through 2015. It's too to see you be inspired by their example: *Love: Sound Fun!* To get started, dress up and scheme about what you want to be doing in both the near future and the far future. Then formulate a flexible action plan to make each of the next 10 years.

SCORPIO [Oct. 23-Nov. 21] While in Chicago he had a series of shows; cartoonist Mark was invited to participate in summer. He decided to attend even though he was skeptical of the phenomenon. Instead his burning: The lights were dim. The brand new stand waited for him in a superlative state until finally she announced: I am in touch with the Other Side. Does anyone have a question? Dakota's mom's life "What's the capital of North Dakota?" he asked. As amazing as his experience might be, I want to use it as an example of how you can build your own spiritual work. If you put it all together in a notebook or journal, or maybe even write it up for publication or presentation, I hope you will find information you would like to share.

SAGITTARIUS (prev. 28 Dec. '89) In one of her poems Adrienne Rich acknowledges her quest, "That conversation we were always on the edge / of having, runs on in my head" is there a similar conversation to mine over life

Sigmund: How you been doing? Is therapy, my disease, serious, important issues with a loved one or silly, but haven't found a way to do it? If so, a breakthrough is probably very imminent. Not all of us will be discovering the way to speak and hear the words that have not yet been spoken and heard but very much need to be.

CAPRICORN (Jan. 22-Jan. 18) This month is a fun time for you to become more social. Everything you have never been and will never be. It encourages you to fantasize freely about the gains you want to accomplish and the qualities you will not cultivate and the kind of people you will never seek out as allies. I believe this exercise will have a healing effect on your future development. It will discipline your influences and hone your motivation to a minimalist, sustainable desire. It will remind your deep self with a compassionate clarification of passions that are wastes of your precious energy and valuable time.

AQUARIUS (Jan. 20-Feb. 18) Expect nothing less as you ask for something. Rebel against tradition with witty compassion and cynical gaze. Is there a person whose traits no longer seem to reveal their truth? Think in with tender gaze. On something playful, even pompous, is a quality that has but appetitive to you. Everywhere you go, carry gifts with you just in case you encounter beautiful souls who aren't lost in their own loneliness. You know that doleful you got stuck in as a way to preserve the point? Escape it. Be kind. Be true. Be without ego and without leaders — with no followers other than what life brings you (without the moment).

PISCES (Feb. 18-March 20): Every year the U.S. government spends \$28-38 per capita on programs for senior citizens. Maintenance is allocated \$3-922 for programs to help children. Truly only 1 percent of what the elders receive. In the coming weeks, Pisces, I believe your priorities should be reversed. Give the rigidity of your energy and time and money to the young and innocent parts of your life. Give less attention to the older and more numerous aspects. According to my reading of the astrological omens, you need to pay attention to which avenue road vibrates



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